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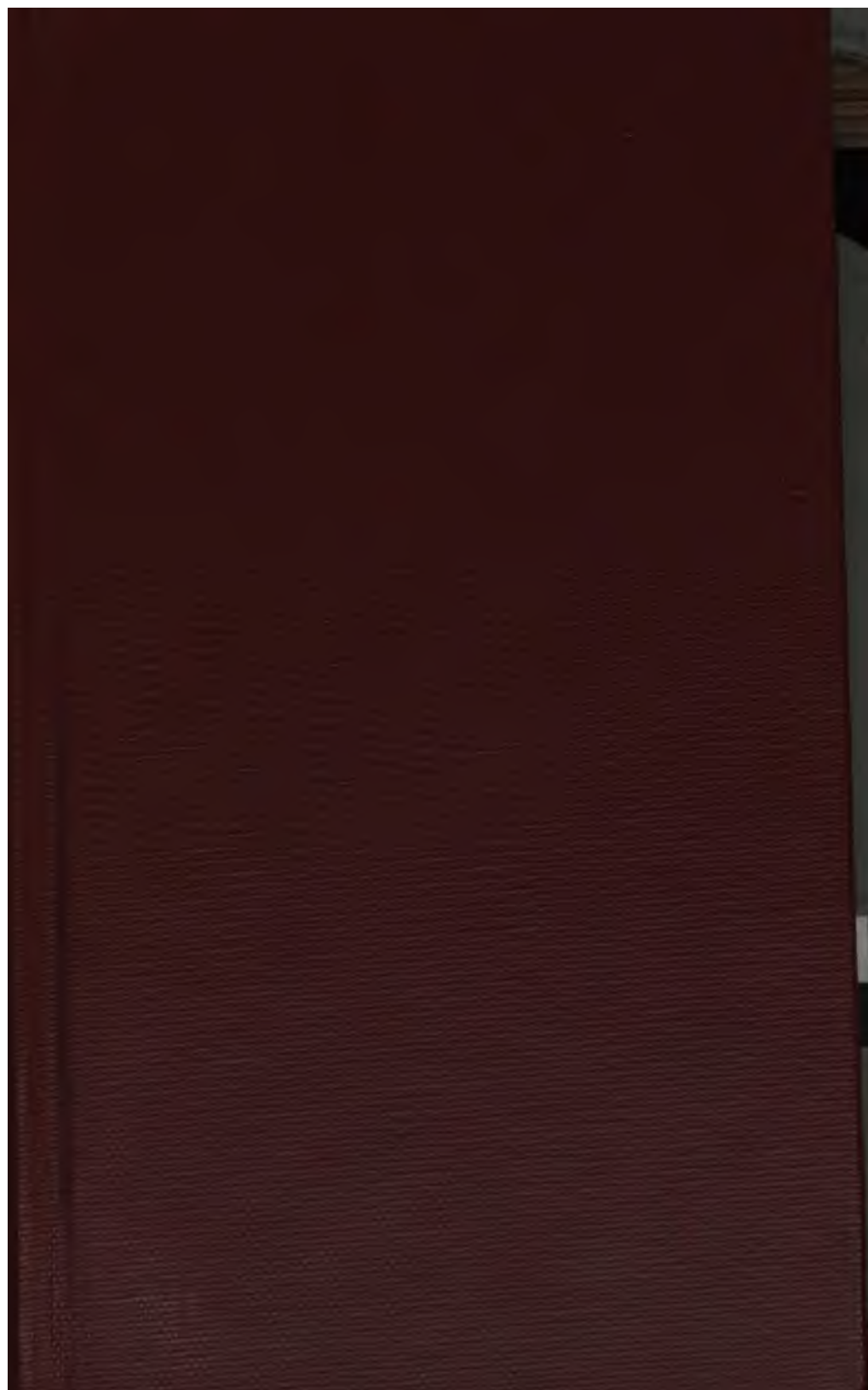
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DISSERTATIONS

ON THE

EUMENIDES, OF ÆSCHYLUS;

WITH

THE GREEK TEXT

AND

CRITICAL REMARKS.

FROM THE GERMAN OF C. O. MÜLLER.

CAMBRIDGE:

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P R E F A C E.

C. O. MÜLLER's Work on the EUMENIDES has deservedly obtained the approbation of some of the first Scholars of the day: it is an admirable specimen of the Author's searching and comprehensive spirit of enquiry, and claims the attention of every person who would fully understand the Drama of Æschylus in general, as well as have a thorough perception of the peculiar beauties and train of ideas which characterise the Tragedy of the Eumenides. It was this desire on the part of the Author that gave rise to the following Essays, and induced him to compose the metrical version of the Play which accompanies his edition of the Greek text. His translation, which he tells us is the fruit of long and frequent study, is generally acknowledged to be a very excellent piece of composition, embodying the full spirit as well as sense of the original. The text is here prefixed, as an indispensable accompaniment to the Dissertations, and the necessary explanations respecting it are given in the Critical Annotations at p. 37 sqq. It will be found to be highly emended; and the arrangement of the Choral Odes, as also the Author's exposition on this subject in the first Dissertation are particularly deserving of attention.

With respect to the Dissertations, which constitute the principal part of the present publication, we cannot do better than state the Author's views in his own words, as contained in his Preface. He says:

“As a Translation necessarily implies interpretation, the Author did not deem it so essential to facilitate the understanding of the Play by the aid of detached notes, as to treat in a connected form of the subjects most materially involved in the right comprehension of the entire composition, in order to place the reader in a position to regard the Tragedy no longer as the airy production of a strange world and foreign views, but in the light of an object invested with present life and reality. To this end it appeared requisite, in the first place, as far as we are able at the present day, to exhibit the Tragedy as it was represented upon the Athenian Stage, so as to draw from what we read the image and counterpart of that which the Athenians beheld; in the next place, to describe the political, judicial, and religious institutions, relations and aims, from which the genius of Æschylus drew its materials for this production of art, as the tree derives nourishment from the parent soil; and then to consider the ideas which predominate all through the composition.

“The interpretation of an ancient work of art is in fact nothing else than the adjustment of the individual production to the collective age in which it stands and had its being. In the establishment of this adaptation, it is true, from our having in our scientific mode of proceeding to substitute notions for feelings, we are frequently obliged to explain subjects which did not present themselves in that way to the mind of the Poet, but which were concerned, nevertheless, in defining the form of his Work.

“If these disquisitions, constructed as they are for the most part out of materials hitherto but little handled, should be found more abstruse and perplexed than suits the ease of our indulged Public, it must be remembered that the

finest fruits of antiquity are those which require most thought and exertion of intellect, as they did even at the time of their production. But should the Philologists *by profession* feel inclined to make any use at all of the Work, they will find in the Index references to every passage in the Essays explanatory of single verses in the Play, and so may have the opportunity of frittering away the systematic development in a parcel of notes of the received kind. Happily, however, there is now a class of readers who put more searching questions to antiquity than can be answered by mere note-learning; and to such the present Work may perhaps afford matter for useful reflection."

These are the views pursued in the following Work; and these are the principles of Philology, which, under the auspices of such eminent scholars as Boeckh, Dissen, Welcker, and Müller, are rapidly gaining ground in Germany over the exclusive method of verbal criticism adopted by Hermann and his school. This circumstance may serve to account for the very violent spirit in which Müller's Book has been criticized by Hermann and one of his disciples. However, the Author has very ably defended himself against the attack in an Appendix, in which he has confirmed his views, and vindicated his treatment of the subject. Some few changes and additions which he has there made are introduced into the text and critical notes of the present Translation; and the supplementary articles on the Thymele and Calculus Minervæ are also taken from it.

Sufficient has been said to explain the nature and object of the present Work, and nothing further need be remarked respecting it: it is not necessary to dwell here upon its particular merits, as the Reader may best judge of these for himself. With respect to his own humble performance the

Translator has only to state, that he has endeavoured to give the sense of the original as accurately as possible, and ventures to hope that the valuable assistance he has received may recommend the Essays to that notice which they so highly deserve.

CAMBRIDGE, *April* 14, 1835.

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ΑΘΗΝΑ.

ΠΡΟΠΟΜΠΟΙ.



ΠΡΟΛΟΓΟΣ.^(α)

ΠΥΘΙΑΣ.

ΠΡΩΤΟΝ μὲν εὐχῇ τῇδε πρεσβεύω θεῶν
Τὴν πρωτόμαντιν Γαῖαν· ἐκ δὲ τῆς Θέμιν,
Ἡ δὴ τὸ μητρὸς δευτέρα τόδ' ἔζετο
Μαντεῖον, ὡς λόγος τις· ἐν δὲ τῷ τρίτῳ
Λάχει, θελούσης, οὐδὲ πρὸς βίαν τινός, 5
Τιτανὶς ἄλλη παῖς Χθονὸς καθέζετο
Φοῖβη· δίδωσι δ' ἡ γενέθλιον δόσιν
Φοῖβη. τὸ Φοίβης δ' ὄνομ' ἔχει παρώννυμον.
Λιπὼν δὲ λίμνην Δηλίαν τε χοιράδα,
Κέλσας ἐπ' ἀκτὰς ναυπόρους τὰς Παλλάδος, 10
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Πέμπουσι δ' αὐτὸν καὶ σεβίζουσιν μέγα
Κελευθοποιοὶ παῖδες Ἡφαίστου, χθόνα
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Δελφός τε χώρας τῆςδε πρυμνήτης ἀναξ.
Τέχνης δέ νιν Ζεὺς ἐνθεον κτίσας φρένα,
Ἴζει τέταρτον τόνδε μάντιν ἐν θρόνοισ·
Διὸς προφήτης δ' ἐστὶ Λοξίας πατρός.
Τούτους ἐν εὐχαῖς φροιμιάζομαι θεούς· 20
Παλλὰς προναία δ' ἐν λόγοις πρεσβεύεται,

(α) The Scene is laid at Delphi, in the Front Court of the Pythian Temple. (See Essay 1. § 27.)

ΑΙΣΧΥΛΟΥ

Ξέβω δὲ Νύμφας, ἔνθα Κωρυκίς πέτρα
 Ζοίλη, φίλορνις, δαιμόνων ἀναστροφή,
 Βρόμιος δ' ἔχει τὸν χῶρον, οὐδ' ἀμνημονῶ,
 Εξ οὔτε Βάκχαις ἐστρατήγησεν θεὸς, 25
 Λαγὼ δίκην Πενθεῖ καταρράψας μόρον)
 Πλείστου τε πηγὰς, καὶ Ποσειδῶνος κράτος
 Ζαλοῦσα, καὶ τέλειον ὕψιστον Δία.
 Ἐπειτα μάντις εἰς θρόνους καθίζανω.
 Καὶ νῦν τυχεῖν με τῶν πρὶν εἰσόδων μακρῷ 30
 Ἀριστα δοῖεν· κεῖ παρ' Ἑλλήνων τινές,
 Ἰτων πάλῳ λαχόντες, ὥς νομίζεται.
 Μαντεύομαι γὰρ, ὥς ἂν ἡγήται θεός.—(b)

Ἡ δεινὰ λέξαι, δεινὰ δ' ὀφθαλμοῖς δρακεῖν
 Τάλιν μ' ἔπεμψεν ἐκ δόμων τῶν Λοξίου, 35
 Ὡς μήτε σωκεῖν, μήτε μ' ἀκταίνειν βάσιν·
 Γρέχω δὲ χερσὶν, οὐ ποδωκία σκελῶν·
 Δείσασα γὰρ γραῦς οὐδέν· ἀντίπαις μὲν οὖν.
 Ἐγὼ μὲν ἔρπω πρὸς πολυστεφῇ μυχόν·
 Ορῶ δ' ἐπ' ὀμφαλῷ μὲν ἄνδρα θεομυσῇ 40
 Ἐδραν ἔχοντα, προστρόπαιον, αἵματι
 Στάζοντα χεῖρας, καὶ νεοσπαδὲς ξίφος
 Ἐχοντ', ἐλαίας θ' ὑψιγένητον κλάδον,
 Λήνει μεγίστῳ σωφρόνως ἐστεμμένον,
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 Ἰρόσθεν δὲ τάνδρὸς τοῦδε θαυμαστὸς λόχος
 ζῦδαι γυναικῶν ἐν θρόνοισιν ἥμενος.
 Ζῦτοι γυναῖκας, ἀλλὰ Γοργόνας λέγω·

(b) The Pythoness enters the Temple, but presently returns reporting herself by her hands against objects on either side of

Οὐδ' αὖτε Γοργείοισιν εἰκάσω τύποις·
 Εἰδὼν ποτ' ἤδη Φινέως γεγραμμένας 50
 Δείπνον φερούσας· ἄπτεροί γε μὴν ἰδεῖν
 Αὖται, μέλαιναι δ' ἐς τὸ πᾶν βδελύκτροποι·
 ῥέγκουσι δ' οὐ πλαστοῖσι φυσιάμασιν·
 Ἐκ δ' ὀμμάτων λείβουσι δυσφιλῇ λίβα·
 Καὶ κόσμος οὔτε πρὸς θεῶν ἀγάλματα 55
 Φέρειν δίκαιος, οὔτ' ἐς ἀνθρώπων στέγας.
 Τὸ φύλον οὐκ ὅπωπα τῇσδ' ὀμιλίας,
 Οὐδ' ἦτις αἶα τοῦτ' ἐπεύχεται γένος
 Τρέφουσ' ἀνατεῖ μὴ μεταστένειν πόνων.
 Τάντεῦθεν ἤδη τῶνδε δεσπότη δόμων 60
 Αὐτῷ μελέσθω Λοξία μεγασθενεῖ.
 Ἰατρόμαντις δ' ἐστὶ καὶ τερασκόπος,
 Καὶ τοῖσιν ἄλλοις δωμάτων καθάρσιος.(c)

ΑΠΟΛΛΩΝ.

Οὔτοι προδώσω· διὰ τέλους δέ σοι φύλαξ
 Ἐγγὺς παρεστῶς, καὶ πρόσω δ' ἀποστατῶν, 65
 Ἐχθροῖσι τοῖς σοῖς οὐ γενήσομαι πέπων.
 Καὶ νῦν ἀλούσας τάςδε τὰς μάργους ὀρᾷς
 Ὕπνῳ· πονοῦσι † δ' αἱ κατάπτυστοι κόραι
 Γραῖαι, παλαιαὶ παῖδες, αἷς οὐ μίγνυται
 Θεῶν τις, οὐδ' ἄνθρωπος, οὐδὲ θήρ ποτε· 70
 Κακῶν δ' ἕκατι κάγένοντ'· ἐπεὶ κακὸν
 Σκότον νέμονται, Τάρταρόν θ' ὑπὸ χθονός,

(c) Exit *Pythoess*.—The Interior of the Temple with the Tripod and Omphalus is exposed to view, and exhibits the following group upon the stage: *Orestes* sitting on the Omphalus, his hair dishevelled and his countenance deadly pale: the Chorus of *Furies* sleeping on seats around him: *Apollo* standing beside him: *Hermes* in the background.

ΑΙΣΧΥΛΟΥ

Μισήματ' ἀνδρῶν καὶ θεῶν Ὀλυμπίων.
 "Ὅμως δὲ φεῦγε, μηδὲ μαλθακὸς γένη.
 Ἐλῶσί γάρ σε καὶ δι' ἠπείρου μακρᾶς, 75
 Βεβῶτ' ἀλατεὶ † τὴν πλανοστιβῇ χθόνα,
 Ὑπὲρ τε πόντον καὶ περιρρύτας πόλεις.
 Καὶ μὴ πρόκαμνε τόνδε βουκολούμενος
 Πόνον· μολὼν δὲ Παλλάδος ποτὶ πτόλιν,
 Ἴζου παλαιὸν ἄγκαθεν λαβὼν βρέτας, 80
 Κάκεϊ δικαστὰς τῶνδε καὶ θελκτηρίου
 Μύθους ἔχοντες, μηχανὰς εὐρήσομεν,
 "Ὡστ' ἐς τὸ πᾶν σε τῶνδ' ἀπαλλάξαι πόνων.
 Καὶ γὰρ κτανεῖν σ' ἔπεισα μητρῶον δέμας.

ΟΡΕΣΤΗΣ.

"Αναξ Ἀπολλον, οἶσθα μὲν τὸ μὴ ἴδικεῖν· 85
 Ἐπεὶ δ' ἐπίστα, καὶ τὸ μὴ ἡμελεῖν μάθε.
 Σθένος δὲ ποιεῖν εὖ φερέγγυον τὸ σόν.
 I. Μέμνησο, μὴ φόβος σε νικάτω φρένας.
 Σὺ δ', αὐτάδελφον αἶμα καὶ κοινοῦ πατρὸς,
 Ἑρμῇ, φύλασσε, κάρτα δ' ὦν ἐπώνυμος 90
 Πομπαῖος ἴσθι, τόνδε ποιμαίνων ἐμὸν
 Ἰκέτην. σέβει τοι Ζεὺς, τόδ' ἐκνέμων σέβας,
 Ὅρμώμενον βροτοῖσιν εὐπόμπῳ τύχη.(d)

ΚΛΥΤΑΙΜΝΗΣΤΡΑΣ ΕΙΔΩΛΟΝ.

Εὐδοιτ' ἂν, ὡή· καὶ καθευδουσῶν τί δεῖ;
 Ἐγὼ δ' ὑφ' ὑμῶν ὦδ' ἀπητιμασμένη 95
 Ἀλλοισιν ἐν νεκροῖσιν, ὥς μὲν ἔκτανον,
 Ὀνειδος ἐν φθιτοῖσιν οὐκ ἐκλείπεται,

(d) Exit *Orestes* conducted by *Hermes*.—*Clytemnestra's Ghost* appears behind *Apollo*.

Αἰσχροῦς δ' ἀλῶμαι, προὔννέπω δ' ὑμῖν, ὅτι
 Ἔχω μεγίστην αἰτίαν κείνων ὑπο·
 Παθοῦσα δ' οὕτω δεινὰ πρὸς τῶν φιλτάτων, 100
 Οὐδεὶς ὑπέρ μου διαμόνων μὴνίεται,
 Κατασφαγείσης πρὸς χερῶν μητροκτόνων.
 Ὅρα δὲ πληγὰς τάςδε καρδία σέθεν·
 Εὐδουσα γὰρ φρὴν ὄμμασιν λαμπρύνεται,
 Ἐν ἡμέρᾳ δὲ μοῖρ' ἀπρόσκοπος βροτῶν. 105
 Ἡ πολλὰ μὲν δὴ τῶν ἐμῶν ἐλείξατε
 Χοάς τ' αἰόινους, νηφάλια μελίγματα·
 Καὶ νυκτίσεμνα δεῖπν' ἐπ' ἐσχάρα πυρὸς
 Ἔθνον ὥραν οὐδενὸς κοινὴν θεῶν.
 Καὶ πάντα ταῦτα λάξ ὁρῶ πατούμενα. 110
 Ὁ δ' ἐξαλύξας οἷχεται νεβροῦ δίκην,
 Καὶ ταῦτα κούφως ἐκ μέσων ἀρκυστάτων
 Ὄρουσεν, ὑμῖν ἐγκατιλλώψας μέγα.
 Ἀκούσαθ', ὡς ἔλεξα, τῆς ἐμῆς πέρι
 Ψυχῆς· φρονήσατ', ὧ κατὰ χθονὸς θεαί. 115
 Ὅναρ γὰρ ὑμᾶς νῦν Κλυταιμνήστρα καλῶ.

ΧΟ. (Μυγμός.)

ΚΛ. Μύζοιτ' ἄν, ἄνῆρ δ' οἷχεται φεύγων πρόσω.
 Φίλοις γὰρ εἰσιν οὐκ ἐμοῖς προσίκτορες.

ΧΟ. (Μυγμός.)

ΚΛ. Ἄγαν ὑπνώσσεις, κού κατοικτίζεις πάθος·
 Φονεὺς δ' Ὀρέστης τῆςδε μητρὸς οἷχεται. 120

ΧΟ. (Ὀγμός.)

ΚΛ. Ὀζεις ὑπνώσσουσ'; οὐκ ἀναστήσῃ τάχος;
 Τί σοι πέπρακται πρᾶγμα πλὴν τεύχειν κακά;

ΧΟ. (Ὀγμός.)

ΚΛ. Ὑπνος πόνος τε κύριοι συνωμόται

ΑΙΣΧΥΛΟΥ

Μισήματ' ἀνδρῶν καὶ θεῶν Ὀλυμπίων.
 "Ομως δὲ φεῦγε, μηδὲ μαλθακὸς γένη.
 Ἐλῶσί γάρ σε καὶ δι' ἡπείρου μακρᾶς, 75
 Βεβῶτ' ἀλατεὶ † τὴν πλανοστιβῆ χθόνα,
 Ὑπὲρ τε πόντον καὶ περιρρύτας πόλεις.
 Καὶ μὴ πρόκαμνε τόνδε βουκολούμενος
 Πόνον· μολὼν δὲ Παλλάδος ποτὶ πτόλιν,
 Ἴζου παλαιὸν ἄγκαθεν λαβὼν βρέτας, 80
 Κάκει δικαστὰς τῶνδε καὶ θελκτηρίου
 Μύθους ἔχοντες, μηχανὰς εὐρήσομεν,
 "Ωστ' ἐς τὸ πᾶν σε τῶνδ' ἀπαλλάξαι πόνων.
 Καὶ γὰρ κτανεῖν σ' ἔπεισα μητρῶον δέμας.

ΟΡΕΣΤΗΣ.

"Αναξ Ἀπολλων, οἶσθα μὲν τὸ μὴ ἴδικεῖν· 85
 Ἐπεὶ δ' ἐπίστα, καὶ τὸ μὴ ἴμελεῖν μάθε.
 Σθένος δὲ ποιεῖν εὖ φερέγγυον τὸ σόν.
 Π. Μέμνησο, μὴ φόβος σε νικάτω φρένας.
 Σὺ δ', αὐτάδελφον αἶμα καὶ κοινοῦ πατρὸς,
 Ἑρμῇ, φύλασσε, κάρτα δ' ὦν ἐπώνυμος 90
 Πομπαῖος ἴσθι, τόνδε ποιμαίνων ἐμὸν
 Ἰκέτην. σέβει τοι Ζεὺς, τόδ' ἐκνέμων σέβας,
 Ὀρμώμενον βροτοῖσιν εὐπόμπῳ τύχῃ.(d)

ΚΛΥΤΑΙΜΝΗΣΤΡΑΣ ΕΙΔΩΛΟΝ.

Εὐδοιτ' ἂν, ὦή· καὶ καθενδουσῶν τί δεῖ;
 Ἐγὼ δ' ὕφ' ὑμῶν ὦδ' ἀπητιμασμένη 95
 Ἀλλοισιν ἐν νεκροῖσιν, ὥς μὲν ἔκτανον,
 Ὀνειδος ἐν φθιτοῖσιν οὐκ ἐκλείπεται,

(d) Exit Orestes conducted by Hermes.—Clytemnestra's Ghost appears behind Apollo.

Αἰσχροῦς δ' ἀλῶμαι, προϋννέπω δ' ὑμῖν, ὅτι
 Ἐχῶ μεγίστην αἰτίαν κείνων ὑπο·
 Παθοῦσα δ' οὕτω δεινὰ πρὸς τῶν φιλτάτων, 100
 Οὐδεὶς ὑπὲρ μου διαμόνων μηνίεται,
 Κατασφαγείσης πρὸς χερῶν μητροκτόνων.
 Ὅρᾳ δὲ πληγὰς τάςδε καρδία σέθεν·
 Εὐδουσα γὰρ φρὴν ὄμμασιν λαμπρύνεται,
 Ἐν ἡμέρᾳ δὲ μοῖρ' ἀπρόσκοπος βροτῶν. 105
 Ἡ πολλὰ μὲν δὴ τῶν ἐμῶν ἐλείξατε
 Χοάς τ' αἰόινους, νηφάλια μειλίγματα·
 Καὶ νυκτίσεμνα δεῖπν' ἐπ' ἐσχάρα πυρὸς
 Ἔθιον ὥραν οὐδενὸς κοινήν θεῶν.
 Καὶ πάντα ταῦτα λαῆξ ὀρῶ πατούμενα. 110
 Ὁ δ' ἐξαλύξας οἴχεται νεβροῦ δίκην,
 Καὶ ταῦτα κούφως ἐκ μέσων ἀρκυστάτων
 Ὄρουσεν, ὑμῖν ἐγκατιλλώψας μέγα.
 Ἀκούσαθ', ὡς ἔλεξα, τῆς ἐμῆς πέρι
 Ψυχῆς· φρονήσατ', ὧ κατὰ χθονὸς θεαί. 115
 Ὅναρ γὰρ ὑμᾶς νῦν Κλυταιμνήστρα καλῶ.

ΧΟ. (Μυγμός.)

ΚΛ. Μύζοιτ' ἄν, ἄνῆρ δ' οἴχεται φεύγων πρόσω.
 Φίλοις γάρ εἰσιν οὐκ ἐμοῖς προσίκτορες.

ΧΟ. (Μυγμός.)

ΚΛ. Ἄγαν ὑπνώσσεις, κοῦ κατοικτίζεις πάθος·
 Φονεὺς δ' Ὀρέστης τῆςδε μητρὸς οἴχεται. 120

ΧΟ. (Ὦγμός.)

ΚΛ. Ὦζεις ὑπνώσσουσ'; οὐκ ἀναστήσῃ τάχος;
 Τί σοι πέπρακται πρᾶγμα πλὴν τεύχειν κακά;

ΧΟ. (Ὦγμός.)

ΚΛ. Ὑπνος πόνος τε κύριοι συνωμόται

Δεινῆς δρακαίνης ἐξεκήρναν μένος.

ΧΟ. (Μυγμός διπλοῦς ὀξύς.)

Φράζου· Λάβε, λάβε, λάβε, λάβε, λάβε,
λάβε, λάβε.^(e)

125

ΞΑ. Ὅναρ διώκεις θῆρα, κλαγγαίνεις δ' ἄπερ
Κύνων μέριμναν οὔ ποτ' ἐκλιπὼν πόνου.

Τί δρᾷς; ἀνίστω, μή σε νικάτω πόνος,
Μηδ' ἀγνοήσης πῆμα μαλθαχθεῖς ὕπνω.

Ἄλγησον ἦπαρ ἐνδίκους ὀνείδεσιν· 130

Τοῖς σώφροσιν γὰρ ἀντίκεντρα γίγνεται.

Σὺ δ' αἵματηρὸν πνεῦμ' ἐπουρίσασα τῷ,

Ἄτμῳ κατισχναίνουσα, νηδύος πυρὶ,

Ἔπου, μάραινε δευτέροις διώγμασιν.^(f)

ΧΟΡΟΥ ΗΓΕΜΩΝ.

Ἐγειρ', ἔγειρε καὶ σὺ τήνδ', ἐγὼ δὲ σέ. 135

Εὔδεις; ἀνίστω, κάπολακτίσας ὕπνον,

Ἰδῶμεθ' εἴ τι τοῦδε φροίμιου ματᾶ.^(g)

ΚΟΜΜΑΤΙΚΑ.

ΧΟΡΟΣ.^(h)

Ἔτρ. α. 1. Ἰοῦ, ἰοῦ, πόπαξ. ἐπάθομεν, φίλαι—

2. Ἡ πολλὰ δὴ παθοῦσα καὶ μάτην ἐγώ—

(e) These exclamations are uttered by the *Conductress* of the Chorus, and seven other voices in rapid succession. (See Essay I. § 10.)

(f) The *Ghost* vanishes—The *Conductress* of the Chorus starts up from her seat.

(g) The *Furies* start up one after another from their seats, and range themselves upon the stage, right and left of their Leader; so that part of them stand nearer to Apollo, and part nearer to the spot where the *Ghost* appeared. The latter portion sing the *Strophes*, the former the *Antistrophes*. (Essay I. § 14.)

(h) The figures prefixed to the verses denote the distribution of the voices.

1. Ἐπάθομεν πάθος δυσαχὲς, ὦ πόποι! ἄφερτον
κακόν. 140

2. Ἐξ ἀρκύων πέπτωκεν, οἴχεται δ' ὁ θήρ.

3. Ὑπνῷ κρατηθεῖς ἄγραν ὤλεσα.

Αντ. α'. 4. Ἰὼ, παῖ Διός! ἐπὶ κλοπος πέλη—

5. Νέος δὲ γράϊας δαίμονας καθιππᾶσσω— (145)

4. Τὸν ἰκέταν σέβων ἄθεον ἄνδρα καὶ τοκεῦσιν
πικρόν. 145

5. Τὸν μητραλοῖαν δ' ἐξέκλεψας ὦν θεός.

6. Τί τῶνδ' ἐρεῖ τις δικαίως ἔχειν;

Στρ. β'. 7, 8. Ἐμοὶ δ' ὄνειδος ἐξ ὄνειράτων μολὼν (150)

Ἔτυψεν δίκαν διφρηλάτου

Μεσολαβεῖ κέντρῳ.

150

Ὑπὸ φρένας, ὑπὸ λοβὸν,

Πάρεστι μαστίκτορος δαΐτου δαμίου

Βαρὺν, τὸ περίβαρυ κρύος ἔχειν.

(155)

Αντ. β'. 9, 10. Τοιαῦτα δρῶσιν οἱ νεώτεροι θεοί,

Κρατοῦντες τὸ πᾶν δίκας πλέον.

155

Φονολιβῇ θρόνον

Περὶ πόδα, περὶ κάρα

Πάρεστι γᾶς ὀμφαλὸν προσδρακεῖν, αἱμάτων

Βλοσυρὸν ἀρόμενον ἄγος ἔχειν.

(161)

Στρ. γ'. 11, 12. Ἐφ'esτίω δὲ μάντις ὦν μιάσματι 160

Μυχὸν ἔχρανas αὐτόσσυτος, αὐτόκλητος,

Παρὰ νόμον θεῶν βρότεια μὲν τίων,

Παλαιγενεῖς δὲ Μοίρας φθίσας.

(165)

Αντ. γ'. 13, 14. Κάμοί τε λυπρὸς, καὶ τὸν οὐκ ἐκλύσεται,

Ὑπὸ τε γᾶν φυγὰν οὔ ποτ' ἐλευθεροῦται. 165

Ποτιτρόπαιος ὦν δ' ἕτερον ἐν κάρα

Μιάστορ' ἔστιν οὐ πάσεται.

ΑΙΣΧΥΛΟΥ

- ΙΠ. Ἐξω, κελεύω, τῶνδε δωμάτων τάχος (170)
 Χωρεῖτ', ἀπαλλάσσεσθε μαντικῶν μυχῶν·
 Μὴ καὶ λαβούσα πτηνὸν ἀργηστήν ὄφιν, 170
 Χρυσηλάτου θώμιγγος ἐξορμώμενον,
 Ἀνῆς ὑπ' ἄλγους μέλαν' ἀπ' ἀνθρώπων ἀφρὸν,
 Ἑμούσα θρόμβους οὓς ἀφείλκυσας φόνου. (175)
 Οὔτοι δόμοισι τοῖςδε χρίμπτεσθαι πρέπει·
 Ἄλλ' οὗ καρανιστήρες ὀφθαλμώρυχοι 175
 Δίκαι, σφαγαί τε, σπέρματός τ' ἀποφθορᾷ
 Παίδων κακοῦται χλοῦνις, ἡδ' ἀκρωνία
 Λευσμός τε, καὶ μύζουσιν οἰκτισμὸν πολὺν (180)
 Ὑπὸ ῥάχιν παγέντες. ἄρ' ἀκούετε,
 Οἷας ἐορτῆς ἔστ' ἀπόπτυστοι θεοῖς 180
 Στέργηθρ' ἔχουσai; πᾶς δ' ὑψηγείται τρόπος
 Μορφῆς. Λέοντος ἄντρον αἱματορρόφου
 Οἰκεῖν τοιαύτας εἰκὸς, οὐ χρηστηρίοις (185)
 Ἐν τοῖςδε πλησίοισι τρίβεσθαι μύσος.
 Χωρεῖτ' ἄνευ βοτῆρος αἰπολούμεναι. 185
 Ποίμνης τοιαύτης δ' οὔτις εὐφιλῆς θεῶν.
- Ο. Ἀναξ Ἀπολλων, ἀντάκουσον ἐν μέρει.
 Αὐτὸς σὺ τούτων οὐ μεταίτιος πέλη, (190)
 Ἄλλ' εἰς τὸ πᾶν ἐπραξας, ὥς παναίτιος.
- ΙΠ. Πῶς δῆ; τοσοῦτο μῆκος ἔκτεινον λόγου. 190
- Ο. Ἐχρησας ὥστε τὸν ξένον μητροκτονεῖν.
- ΙΠ. Ἐχρησα ποινὰς τοῦ πατρὸς πέμψαι· τί μὴν;
- Ο. Κάπειθ' ὑπέστης αἵματος δέκτωρ νέου. (195)
- ΙΠ. Καὶ προστραπέσθαι τοῦςδ' ἐπέστελλον δόμους.
- Ο. Καὶ τὰς προπομποὺς δῆτα τάςδε λοιδορεῖς; 195
- ΙΠ. Οὐ γὰρ δόμοισι τοῖςδε πρόσφορον μολεῖν.
- Ο. Ἄλλ' ἔστιν ἡμῖν τοῦτο προστεταγμένον.
- ΙΠ. Τίς ἦδε τιμή; κόμπασον γέρας καλόν. (200)

- ΧΟ. Τους μητραλοίας ἐκ δόμων ἐλαύνομεν.
- ΑΠ. Τί γάρ; γυναικὸς, ἥτις ἄνδρα νοσφίση, 200
 Οὐκ ἂν γένοιθ' ὅμαιμος αὐθέντης φόνος;
 Ἥ κάρτ' ἄτιμα, καὶ παρ' οὐδὲν ἀρκέσει
 Ἦρας τελείας καὶ Διὸς πιστώματα. (205)
 Κύπρις δ' ἄτιμος τῷδ' ἀπέρριπται λόγῳ,
 Ὅθεν βροτοῖσι γίγνεται τὰ φίλτατα. 205
 Εὐνὴ γὰρ ἀνδρὶ καὶ γυναικὶ μορσίμη
 Ὅρκου ὅστι μείζων, τῇ Δίκῃ φρουρουμένη.
 Εἰ τοῖσιν οὖν κτείνουσιν ἀλλήλους χαλᾶς, (210)
 Τὸ μὴ τίνεσθαι†, μὴδ' ἐποπτεύειν κότῳ,
 Οὐ φημ' Ὀρέστην σ' ἐνδίκῳς ἀνδρηλατεῖν. 210
 Τὰ μὲν γὰρ οἶδα κάρτα σ' ἐνθυμουμένην,
 Τὰ δ' ἐμφανῶς πράσσουσιν ἡσυχαιτέραν.
 Δίκας δὲ Παλλὰς τῶνδ' ἐποπτεύσει θεά. (215)
- ΧΟ. Τὸν ἄνδρ' ἐκείνον οὐ τι μὴ λείπω ποτέ.
- ΑΠ. Σὺ δ' οὖν δίωκε, καὶ πόνων πλεον τίθου. 215
- ΧΟ. Τιμὰς σὺ μὴ σύντεμνε τὰς ἐμὰς λόγῳ.
- ΑΠ. Οὐδ' ἂν δεχοίμην ὥστ' ἔχειν τιμὰς σέθεν.
- ΧΟ. Μέγας γὰρ ἔμπας παρ Διὸς θρόνοισι λέγῃ. (220)
 Ἐγὼ δ', ἄγει γὰρ αἷμα μητρῶν, δίκας
 Μέτειμι τόνδε φῶτα κάκκυνηγετῶ. 220
 (Χοροῦ μετάστασις.)
- ΑΠ. Ἐγὼ δ' ἀρήξω, τὸν ἰκέτην τε ρύσσομαι
 Δεινὴ γὰρ ἐν βροτοῖσι κὰν θεοῖς πέλει
 Τοῦ προστροπαίου μῆνις, εἰ προδῶ σφ' ἐκῶν. (i) (225)

(i) The Scene is shifted to *Athens*, and the Temple of Apollo transformed into the Temple of Minerva Polias. A considerable interval of time must be supposed to have elapsed between the foregoing and following portions of the Drama. (Essay I. §. 30.)

ΑΙΣΧΥΛΟΥ

- P. Ἀνασσ' Ἀθάνα, Λοξίου κελεύσμασιν
 Ἕκω, δέχου δὲ πρευμενῶς ἀλάστορα, 225
 Οὐ προστρόπαιον, οὐδ' ἀφοίβαντον χέρα,
 Ἄλλ' ἀμβλὺν ἤδη, προστετριμμένον τε πρὸς
 Ἀλλοισιν οἴκοις καὶ πορεύμασιν βροτῶν. (230)
 Ὅμοια χέρσον καὶ θάλασσαν ἐκπερῶν,
 Σώζων ἐφετμὰς Λοξίου χρηστηρίους, 230
 Πρόσειμι δῶμα καὶ βρέτας τὸ σὸν, θεά.
 Αὐτοῦ φυλάσσω ἀναμένω τέλος δίκης.

(χοροῦ ἐπιπάρδος.) (k)

- O. ΗΓ. Εἶεν τόδ' ἐστὶ τάνδρὸς ἐκφανὲς τέκμαρ. (235)
 Ἔπον δὲ μηνυτῆρος ἀφθέγκτου φραδαῖς.
 Τετραυματισμένον γὰρ ὡς κύων νεβρὸν, 235
 Πρὸς αἶμα καὶ σταλαγμὸν ἐκμαστεύομεν.
 Πολλοῖς δὲ μόχθοις ἀνδροκμῆσι φυσιᾶ (239)
 Σπλάγχχνον· χθονὸς γὰρ πᾶς πεποίμανται τόπος,
 Ὑπέρ τε πόντον ἀπτέροις πωτήμασιν
 Ἦλθον διώκουσ', οὐδὲν ὑστέρα νεώς. 240
 Καὶ νῦν ὅδ' ἐνθάδ' ἐστὶ που καταπτακῶν.

ΚΟΜΜΑΤΙΚΑ.

ΧΟΡΟΣ. (l)

- [ρωδ. 1, 2. Ὅσμη βροτείων αἱμάτων με προσγελαῖ.
 Ὅρα, ὄρα μάλ' αὖ· λεύσσετον παντᾶ, (245)
 Μὴ λάθῃ φύγδα βὰς ὁ ματροφόνος ἀτίτας.

(k) Enter the *Conductress of Chorus* followed by the *Furies* in double file: as they advance they spread themselves out towards both sides of the Orchestra.

(l) The *Furies* having taken their stations opposite to one another in the Orchestra, sing the following *Strophes* in the responsive order denoted by the figures prefixed to the verses. The 7th and 8th voices join in v. 258, and the 9th and 10th voices in v. 261.

Στρ. α. 3, 4. Ὅδ' αὐτέ γ' οὖν ἀλκὰν ἔχων περὶ βρέτει
 Πλεχθεὶς θεᾶς ἀμβρότου· 246
 Ὑπόδικος θέλει γενέσθαι χερῶν. (250)

Αντ. α. 5, 6. Τὸ δ' οὐ πάρεστιν· αἷμα μητρῶν χαμαὶ
 Δυσαιγκόμιστον, παπαῖ.
 Τὸ διερόν πέδῳ χύμενον οἷχεται. 250

Στρ. β'. 7, 8. Ἄλλ' ἀντιδοῦναι δεῖ σ', ἀπὸ ζῶντος ῥοφεῖν
 Ἐρυθρὸν ἐκ μελέων πέλανον· ἀπὸ δὲ σοῦ (255)
 Βοσκὰν φεροίμαν πώματος τοῦ δυσπότου.

9, 10. Καὶ ζῶντά σ' ἰσχάνας, ἀπάξομαι κάτω·
 Ἀντιπόνους τίνεις μητροφόνας δύας. 255

Αντ. β'. 11, 12. Ὅψει δὲ κεί τις ἄλλος ἤλιτεν βροτῶν,
 Ἦ θεὸν ἢ ξένον τιν' ἀσεβῶν . . , (260)

Ἦ τοκέας φίλους,
 Ἐχονθ' ἕκαστον τῆς δίκης ἐπάξια.

13, 14. Μέγας γὰρ Αἰδῆς ἐστὶν εὐθυνος βροτῶν, 260
 Ἐνερθε χθονὸς,
 Δελτογράφῳ δὲ πάντ' ἐπωπᾶ φρενί. (265)

ΟΡ. Ἐγὼ, διδαχθεὶς ἐν κακοῖς, ἐπίσταμαι
 Πολλοὺς καθαρμούς, καὶ λέγειν ὅπου δίκη,
 Σιγᾶν θ' ὁμοίως· ἐν δὲ τῷδε πράγματι 265
 Φωνεῖν ἐτάχθην πρὸς σοφοῦ διδασκάλου·
 Βρίζει γὰρ αἷμα καὶ μαραίνεται χερὸς, (270)
 Μητροκτόνον μίασμα δ' ἐκπλυτον πέλει.
 Ποταίνιον γὰρ ὃν πρὸς ἐστία θεοῦ,
 Φοίβου καθαρμοῖς ἠλάθη χοιροκτόνοις. 270
 Πολὺς δέ μοι γένοιτ' ἂν ἐξ ἀρχῆς λόγος,
 Ὅσοις προσῆλθον ἀβλαβεῖ ξυνουσία. (275)
 Χρόνος καθαιρεῖ πάντα γηράσκων ὁμοῦ.
 Καὶ νῦν ἀφ' ἀγνοῦ στόματος εὐφήμως καλῶ

- Χώρας ἀνασσαν τῆσδ' Ἀθηναίαν, ἐμοὶ 275
 Μολεῖν ἀρωγόν· κτήσεται δ' ἄνευ δορὸς
 Αὐτόν τε καὶ γῆν καὶ τὸν Ἀργεῖον λεῶν, (280)
 Πιστὸν δικαίως ἐς τὸ πᾶν τε σύμμαχον.
 Ἄλλ' εἴτε χώρας ἐν τόποις Λιβυστικοῖς,
 Τρίτωνος ἀμφὶ χεῦμα γενεθλίου πόρου, 280
 Τίθησιν ὀρθὸν ἢ κατήρεφῃ πόδα,
 Φίλοις ἀρήγους, εἴτε Φλεγραίαν πλάκα, (285)
 Θρασὺς ταγούχος ὡς ἀνὴρ, ἐπισκοπεῖ·
 Ἔλθοι,—κλύει δὲ καὶ πρόσωθεν ὦν θεός,—
 Ὅπως γένοιτο τῶνδ' ἐμοὶ λυτήριος. 285
- ΧΟ. ΗΓ. Οὔτοι σ' Ἀπόλλων οὐδ' Ἀθηναίας σθένος
 ῥύσαιτ' ἂν, ὥστε μὴ οὐ παρημελημένον (290).
 Ἐρρεῖν, τὸ χαίρειν μὴ μαθόνθ' ὅπου φρενῶν,
 Ἀναίματον βόσκημα δαιμόνων, σκιάν.
 Οὐδ' ἀντιφωνεῖς, ἀλλ' ἀποπτύεις λόγους, 290
 Ἐμοὶ τραφεῖς τε καὶ καθιερωμένος,
 Καὶ ζῶν με δαίσεις, οὐδὲ πρὸς βωμῷ σφαγεῖς· (295)
 Ὑμνον δ' ἀκούσῃ τόνδε δέσμιον σέθεν.

ΠΑΡΟΔΟΣ.

ΧΟΡΟΣ. (m)

- Συστ. α. 1, 2. Ἄγε δὴ καὶ χορὸν ἄψωμεν, ἐπεὶ Μοῦσαν
 στυγεράν ἀποφαίνεσθαι δεδόκηκεν,
 β. 3, 4. Λέξαι τε λάχῃ τὰ κατ' ἀνθρώπους ὡς
 ἐπινωμᾷ στάσις ἀμά, (300)
 γ. 5, 6. Εὐθυδίκαι θ' ἡδόμεθ' εἶναι. 296
- Μεσῳδ. 7, 8. Τὸν μὲν καθαρὰς χεῖρας προνέμοντ' † οὐ-
 τις ἀφ' ἡμῶν μῆνις ἐφέρπει,

(m) The *Conductress* ascends the steps of the Thymele: the rest of the Chorus arrange themselves in the Orchestra in the regular order, and sing the following verses.

Ἀντ. γ'. 9, 10. Ἀσινῆς δ' αἰῶνα διοιχνεῖ· (305)

β. 11, 12. Ὅστις δ' ἀλιτρῶν, ὥσπερ ὅδ' ἀνὴρ, χεῖρας
φονίας ἐπικρύπτει, (309)

ἀ. 13, 14. Μάρτυρες ὄρθαι τοῖσι θανούσιν παραγιγνόμεναι,
πρακτορες αἵματος αὐτῷ τελέως ἐφάνημεν. 300

ΣΤΑΣΙΜΟΝ ΠΡΩΤΟΝ. (n)

Στρ. ἀ. Μᾶτερ ἃ μ' ἔτικτες, ὦ μᾶτερ
Νύξ, ἀλαοῖσι καὶ δεδορκόσιν Ποινὰν,
Κλυθ'· ὁ Λατοῦς γὰρ ἴνις μ' ἄτιμον τίθησιν,
Τόνδ' ἀφαιρούμενος πτώκα, ματρῶν ἄγνισμα
κύριον φόνου. (315)

Ἐπὶ δὲ τῷ τεθυμένῳ 305
Τόδε μέλος, παρακοπὰ, παραφορὰ φρενοδαλῆς,
Ὕμνος ἐξ Ἑριννύων
Δέσμιος φρενῶν, ἀφόρμικτος αὖονά βροτοῖς.

Αντ. ἀ. Τοῦτο γὰρ λάχος διανταία (320)
Μοῖρ' ἐπέκλωσεν ἐμπέδως ἔχειν, θνατῶν, 310
Τοῖσιν αὐτουργίαι ζυμπέσωσιν μάταιοι,
Τοῖς ὁμαρτεῖν, ὅφρ' ἂν γὰν ὑπέλθῃ· θανῶν δ'
οὐκ ἄγαν ἐλεύθερος.

Ἐπὶ δὲ τῷ τεθυμένῳ (325)
Τόδε μέλος, παρακοπὰ, παραφορὰ φρενοδαλῆς,
Ὕμνος ἐξ Ἑριννύων 315
Δέσμιος φρενῶν, ἀφόρμικτος αὖονά βροτοῖς.

Στρ. β'. Γιγνομέναισι λάχη τάδ' ἐφ' ἀμὴν ἐκράνθη,
Ἀθανάτων ἀπέχειν χέρας, οὐδέ τις ἐστὶ (330)
Συνδαίτωρ μετ' ἀκοῖνος.
Παλλεύκων δὲ πέπλων ἀπόμοιρος, ἄκληρος
ἐτύχθη. 320

(n) Full Chorus.—Phrygian Mode.

Δωμάτων γὰρ εἰλόμαν
 Ἄνατροπὰς, ὅταν Ἄρης τιθασὸς ὦν φίλον ἔλῃ. (335)
 Ἐπὶ τὸν, ὦ, διόμεναι,
 Κρατερόν ὄνθ' ὅμως μαυροῦμεν καμάτοισιν†.

Αντ. β'. Σπένδομεν αἰδ' ἀφελεῖν τινὰ τάςδε μερίμνας,
 Θεῶν δ' ἀτέλειαν ἐμαῖς λείταις ἐπικραίνειν, 326
 Μηδ' εἰς ἄγκρισιν ἐλθεῖν.

Ζεὺς γ' αἰμοस्ताγὲς ἀξιόμισον ἔθνος τόδε λέσχας
 Ἄς ἀπηξιώσατο. (345)

Μάλα γὰρ οὖν ἀλομένα 330

Ἀνέκαθεν βαρυπεσῇ καταφέρω ποδὸς ἀκμὰν
 Σφαλερὰ τανυδρόμοις κῶλα, δύσφορον ἄταν. (350)

Στρ. γ'. Δόξαι τ' ἀνδρῶν, καὶ μάλ' ὑπ' αἰθέρι σεμναί,
 Τακομέναι κατὰ γᾶν μινύθουσιν ἄτιμοι
 Ἡμετέραις ἐφόδοις μελανείμοσιν, ὀρχησμοῖς τ'
 ἐπιφθόνοις ποδός. 335

Αντ. γ'. Πίπτων δ' οὐκ οἶδεν τόδ' ὑπ' ἄφρονι λύμα. (355)
 Τοῖον ἐπὶ κνέφας ἀνδρὶ μύσος πεπόταται,
 Καὶ δνοφεράν τιν' ἀχλὺν κατὰ δώματος αὐδᾶται
 πολύστονος φάτις.

Στρ. δ'. Μένει γὰρ εὐμήχανοί τε καὶ τέλειοι κακῶν
 τε μνήμονες σεμναί. (360)

Καὶ δυσπαρήγοροι βροτοῖς 340
 ἄτιμ' ἀτίετα διόμεναι

λάχῃ θεῶν διχוסτατοῦντ' ἀνηλίῳ λάμπα, (365)
 Δυσοδοπαίπαλα δερκομένοισι καὶ δυσομμάτοις ὁμῶς.

Αντ. δ'. Τίς οὖν τάδ' οὐχ ἄξεταί τε καὶ δέδοικεν
 βροτῶν, ἐμοῦ κλύων θεσμόν, 344

Τὸν μοιρόκραντον, ἐκ θεῶν (370)
 δοθέντα τέλεον· ἐπὶ δέ μοι
 γέρας παλαιόν ἐστίν†, οὐδ' ἀτιμίας κύρω,

Καίπερ ὑπὸ χθόνα τάξιν ἔχουσα καὶ δυσήλιον
κνέφας.

ΑΘΗΝΑ. (ο)

- Πρόσωθεν ἐξήκουσα κληδόνος βοήν (375)
 Ἀπὸ Σκαμάνδρου, γῆν καταφθατουμένη, 350
 Ἦν δῆτ' Ἀχαιῶν ἄκτορές τε καὶ πρόμοι,
 Τῶν αἰχμαλώτων χρημάτων λάχος μέγα,
 Ἐνειμαν αὐτόπρεμνον εἰς τὸ πᾶν ἐμοί,
 Ἐξαίρετον δῶρημα Θησέως τόκοις. (380)
 Ἐνθεν διώκουσ' ἦλθον ἄτρυτον πόδα, 355
 Πτερῶν ἄτερ ῥοιβδοῦσα κόλπον αἰγίδος,
 Πῶλοισ ἀκμαίοις τόνδ' ἐπιζεύξασ' ὅχον
 Καὶ νῦν δ' ὀρώσα τήνδ' ὀμιλίαν χθονός,
 Ταρβῶ μὲν οὐδέν, θαῦμα δ' ὄμμασιν πάρα. (385)
 Τίνες ποτ' ἐστέ; πᾶσι δ' ἐς κοινὸν λέγω. 360
 Βρέτας τε τοῦμόν τῳδ' ἐφημένῳ ξένῳ,
 Ὑμᾶς θ' ὁμοίας οὐδενὶ σπαρτῶν γένει,
 Οὔτ' ἐν θεαῖσι πρὸς θεῶν ὀρωμέναις,
 Οὔτ' οὖν βροτείοις ἐμφερεῖς μορφώμασιν. (390)
 Λέγειν δ' ἄμομφον ὄντα τοὺς πέλας κακῶς, 365
 Πρόσω δικαίων, ἡδ' ἀποστατεῖ Θέμις.
- ΧΘ. Πεύση τὰ πάντα συντόμως, Διὸς κόρη.
 Ἡμεῖς γάρ ἐσμεν Νυκτὸς αἰανῇ τέκνα.
 Ἄρα δ' ἐν οἴκοις γῆς ὕπαι κεκλήμεθα. (395)
- ΑΘ. Γένος μὲν οἶδα, κληδόνας τ' ἐπωνύμους. 370
- ΧΘ. Τιμάς γε μὲν δὴ τὰς ἐμὰς πεύση τάχα.
- ΑΘ. Μάθοιμ' ἂν, εἰ λέγοι τις ἐμφανῇ λόγον.
- ΧΘ. Βροτοκτονοῦντας ἐκ δόμων ἐλαύνομεν.
- ΑΘ. Καὶ τῷ κτανόντι ποῦ τὸ τέρμα τῆς φυγῆς; (400)
- ΧΘ. Ὅπου τὸ χαίρειν μηδαμοῦ νομίζεται. 375

(ο) Minerva appears in a Chariot and alights.

- ΙΘ. Ἡ καὶ τοιαύτας τῷδ' ἐπιρροίξεις φυγάς ;
 ΙΟ. Φονεὺς γὰρ εἶναι μητρὸς ἡξιώσατο.
 ΙΘ. Ἄλλης ἀνάγκης οὔτινος τρέων κότον ;
 ΙΟ. Ποῦ γὰρ τοσοῦτο κέντρον, ὥς μητροκτονεῖν ; (405)
 ΙΘ. Δυοῖν παρόντοιν, ἥμισυς λόγου πάρα. 380
 ΙΟ. Ἄλλ' ὄρκον οὐ δέξαιτ' ἂν, οὐ δοῦναι θέλει.
 ΙΘ. Κλύειν δικαίως μᾶλλον ἢ πράξαι θέλεις.
 ΙΟ. Πῶς δὴ, δίδαξον· τῶν σοφῶν γὰρ οὐ πένη.
 ΙΘ. Ὅρκοις τὰ μὴ δίκαια μὴ νικᾶν λέγω. (410)
 ΙΟ. Ἄλλ' ἐξέλεγχε, κρῖνε δ' εὐθείαν δίκην. 385
 ΙΘ. Ἡ κάπ' ἐμοὶ τρέποιτ' ἂν αἰτίας τέλος ;
 ΙΟ. Πῶς δ' οὔ ; σέβουσαί γ' ἄξι ἀντ' ἐπαξίων.
 ΙΘ. Τί πρὸς τὰδ' εἰπεῖν, ὦ ξέν', ἐν μέρει θέλεις ;
 Λέξας δὲ χώραν καὶ γένος καὶ ξυμφορὰς (415)
 Τὰς σὰς, ἔπειτα τόνδ' ἀμυνάθου ψόγον· 390
 Εἶπερ πεποιθὼς τῇ δίκῃ, βρέτας τόδε
 Ἦσαι φυλάσσων ἐστίας ἀμῆς πέλας,
 Σεμνὸς προσίκτωρ, ἐν τρόποις Ἰξίωνος·
 Τούτοις ἀμείβου πᾶσιν εὐμαθὲς τί μοι. (420)
 ΙΡ. Ἀνασσ' Ἀθάνα, πρῶτον ἐκ τῶν ὑστάτων 395
 Τῶν σῶν ἐπῶν μέλημ' ἀφαιρήσω μέγα.
 Οὐκ εἰμὶ προστρόπαιος, οὐδ' ἔχει μύσος
 Πρὸς χειρὶ τῇ μῇ τὸ σὸν ἐφημένῃ βρέτας.
 Τεκμήριον δὲ τῶνδ' ἐσοὶ λέξω μέγα· (425)
 Ἀφθογγον εἶναι τὸν παλαμναῖον νόμος, 400
 Ἔστ' ἂν πρὸς ἀνδρὸς αἵματος καθαρσίον
 Σφαγαὶ καθαιμάξωσι νεοθήλου βοτοῦ.
 Πάλαι πρὸς ἄλλοις ταῦτ' ἀφιερώμεθα
 Οἴκοισι, καὶ βοτοῖσι, καὶ ῥντοῖς πόροις. (430)
 Ταύτην μὲν οὕτω φροντίδ' ἐκποδῶν λέγω. 405

Γένος δὲ τοῦμὸν ὡς ἔχει, πεύση τάχα.
 Ἀργεῖός εἰμι, πατέρα δ' ἱστορεῖς καλῶς,
 Ἀγαμέμνον' ἀνδρῶν ναυβατῶν ἀρμόστορα·
 Ξὺν ᾧ σὺ Τροίαν ἀπολιν Ἰλίου πόλιν (435)
 Ἔβηκας. ἔφθιθ' οὗτος οὐ καλῶς, μολῶν 410
 Ἐς οἶκον· ἀλλὰ νιν κελαινόφρων ἐμὴ
 Μήτηρ κατέκτα, ποικίλοις ἀγρεύμασιν
 Κρύψας, ἃ λουτρῶν ἐξεμαρτύρει φόνον.
 — Κάγῳ κατελθὼν, τὸν πρὸ τοῦ φεύγων χρόνον, (440)
 Ἐκτεινα τὴν τεκοῦσαν, οὐκ ἀρνήσομαι, 415
 Ἀντικτόνοις ποιναῖσι φιλτάτου πατρός.
 Καὶ τῶνδε κοινῇ Λοξίας ἐπαίτιος,
 Ἀλγη προφωνῶν ἀντίκεντρα καρδίᾳ,
 Εἰ μὴ τι τῶνδ' ἔρξαιμι τοὺς ἐπαιτίους. (445)
 Σὺ τ', εἰ δικαίως, εἴτε μὴ, κρίνον δίκην 420
 Πράξας γὰρ ἐν σοὶ πανταχῇ τὰδ' αἰνέσω.

ΑΘ. Τὸ πρᾶγμα μείζον εἴτις οἶεται τόδε
 Βροτὸς δικάζειν· οὐδὲ μὴν ἐμοὶ θέμις
 Φόνου διαιρεῖν ὄξυμηνίτου δίκας. (450)
 Ἄλλως τε κεῖ σὺ μὲν κατηρυκῶς ἐμοῖς 425
 Ἰκέτης προσῆλθες καθαρὸς ἀβλαβῆς δόμοις·
 Ὅσίως ἄμομφον ὄντα σ' αἰροῦμαι πόλει.
 Αὐταὶ δ' ἔχουσι μοῖραν οὐκ εὐπέμπελον,
 Καὶ μὴ τυχοῦσαι πράγματος νικηφόρου, (455)
 Χώρα μεταῦθις ἰὸς ἐκ φρονημάτων 430
 Πέδῳ πεσὼν ἄφερτος αἰανῆς νόσος.
 Τοιαῦτα μὲν τὰδ' ἐστὶν ἀμφότερα, μένειν
 Πέμπειν τε, δυσπήμαντ' ἀμηχάνως ἐμοί.
 Ἐπεὶ δὲ πρᾶγμα δεῦρ' ἐπέσκηψεν τόδε, (460)
 Φόνων δικαστὰς ὀρκίους αἰρουμένη, 435

Θεσμὸν τὸν εἰς ἅπαντ' ἐγὼ θήσω χρόνον.
 Ὑμεῖς δὲ μαρτύριά τε καὶ τεκμήρια
 Καλεῖσθ', ἀρωγὰ τῆς δίκης ὀρθώματα.
 Κρίνασα δ' ἀστῶν τῶν ἐμῶν τὰ βέλτατα (465)
 Ἦξω, διαιρεῖν τοῦτο πρᾶγμ' ἐτητύμωσ, 440
 Ορκον περῶντας μηδὲν ἔκδικον φράσειν.(p)

ΣΤΑΣΙΜΟΝ ΔΕΥΤΕΡΟΝ.

ΧΟΡΟΣ.

Στρ. α'. Νῦν καταστροφαὶ νέων θεσμίων, εἰ κρα-
 τήσει δίκαια τε καὶ βλάβαι
 Τοῦδε μητροκτόνου. (470)
 Πάντας ἤδη τόδ' ἔργον εὐχερεῖα συναρμόσει
 βρότους.
 Πολλὰ δ' ἔτυμα παιδότρωτα πάθεα προσμένει
 τοκεῦσιν, μετὰ τ' αὖθις ἐν χρόνῳ. 445
 Αντ. α'. Οὔτε γὰρ βροτοσκόπων μαινάδων τῶνδ' ἐφέρ-
 ψει κότος τις ἐργμάτων.
 Πάντ' ἐφήσω μόρον.
 Πεύσεται δ' ἄλλος ἄλλοθεν προφωνῶν τὰ τῶν
 πέλας κακὰ (480)
 Λήξιν ὑπόδοσιν τε μόχθων ἄκεα δ' οὐ βέβαια,
 τλάμων δὲ μάταν παρηγορεῖ.
 Στρ. β'. Μηδέ τις κικλησκέτω ξυμφορᾷ τετυμμένος
 τοῦτ' ἔπος θροοῦμενος· 450
 ὦ δίκαια! ὦ θρόνοι τ' Ἑριννύων!
 Ταῦτά τις τάχ' ἂν πατήρ ἢ τεκοῦσα νεοπαθῆς
 οἶκτον οἰκτίσασαίτ', ἐπειδὴ πιτνεῖ δόμος Δίκας. (490)

(p) *Minerva* departs the opposite way to that she entered by.

Αντ. β. Ἔσθ' ὅπου τὸ δεινὸν εὖ καὶ φρενῶν ἐπί-
σκοπον δειμανεῖ καθήμενον.

Ξυμφέρει σωφρονεῖν ὑπὸ στένει. 454

Τίς δὲ μηδὲν ἐν φραδαῖς† καρδίας ἂν ἀνατρέφων,
ἥ πόλις βροτός θ', ὁμοίως ἔτ' ἂν σέβοι δίκαν;

Στρ. γ. Μήτ' ἀναρκτον οὖν βίον μήτε δεσποτου-
μενον (500)

Αἰνέσης. Πάντι μέσῳ τὸ κράτος θεὸς ὥπασεν·
ἄλλ' ἄλλα δ' ἐφορεύει.

Ξύμμετρον δ' ἔπος λέγω· (505)

Δυσσεβίας μὲν Ὑβρις τέκος ὡς ἐτύμωσ' ἐκ δ' ὑγείας
Φρενῶν ὁ πᾶσιν φίλος καὶ πολύενκτος ὄλβος. 460

Αντ. γ. Ἐς τὸ πᾶν δέ τοι λέγω· βωμὸν αἰδεσαι Δίκας
Μηδέ νιν κέρδος ἰδὼν ἀθέω ποδὶ λάξ ἀτίσης·
ποινα γὰρ ἐπέσται.

Κύριον μένει τέλος. (515)

Πρὸς τάδε τις τοκέων σέβας εὖ προτίων καὶ
ξενοτίμους

Ἐπιστροφὰς δωμάτων αἰδόμενός τις ἔστω. 465

Στρ. δ. Ἐκ τῶνδ' ἀνάγκας ἄτερ δίκαιος ὢν οὐκ ἄνολ-
βος ἔσται, (520)

Πανώλεθρος δ' οὐποτ' ἂν γένοιτο.

Τὸν ἀντίτολμον δὲ φαμὶ παρβάταν,

Ἄγοντα πολλὰ παντόφυρτ' ἄνευ δίκας,

Βιαίως ξὺν χρόνῳ καθήσειν, 470

Λαῖφος ὅταν λάβῃ πόνος θραυομένας κεραίας.

Αντ. δ. Καλεῖ δ' ἀκούοντας οὐδὲν ἐν μέσῃ δυσπαλεῖ
τε δίνα.

Γελαῖ δὲ δαίμων ἐπ' ἀνδρὶ θερμῷ, (530)

Τὸν οὐποτ' αὐχοῦντ' ἰδὼν ἀμηχάνοις

Δύαις λαπαδνόν, οὐδ' ὑπερθέοντ' ἄκραν. 475
 Δί' αἰῶνος δὲ τὸν πρὶν ὄλβον
 Ἑρματι προσβαλὼν δίκας ὤλετ' ἄκλανστος,
 αἰστος. (535)

ΑΘΗΝΑ. (q)

Κήρυσσε, κήρυξ, καὶ στρατὸν κατεργάθου.
 Ἥ τ' οὐρανοῦ διάτορος ἡ Τυρσηνικὴ
 Σάλπιγξ, βροτείου πνεύματος πληρουμένη, 480
 Ὑπέρτονον γήρυμα φαινέτω στρατῷ.
 Πληρουμένου γὰρ τοῦδε βουλευτηρίου, (540)
 Σιγᾶν ἀρήγει, καὶ μαθεῖν θεσμοὺς ἐμοὺς
 Πόλιν τε πᾶσαν εἰς τὸν αἰανῇ χρόνον,
 Καὶ τῶνδ' ὅπως ἂν εὖ καταγνωσθῇ δίκη. (r) 485

ΧΟ. Ἄναξ Ἀπολλων, ὦν ἔχεις αὐτὸς κράτει.
 Τί τοῦδε σοὶ μέτεστι πράγματος, λέγε. (545)

ΑΠ. Καὶ μαρτυρήσων ἦλθον—ἔστι γὰρ δόμων
 Ἰκέτης ὃδ' ἀνὴρ, καταφυγὼν †έφεστίος,
 Ἑμῶν φόνου δὲ τοῦδ' ἐγὼ καθάρσιος,— 490
 Καὶ ξυνδικήσων αὐτός· αἰτίαν δ' ἔχω
 Τῆς τοῦδε μητρὸς τοῦ φόνου. σὺ δ' εἷσαγε (550)
 Ὅπως τ' ἐπίστα, τήνδε κύρωσον δίκην.

ΑΘ. Ὑμῶν ὁ μῦθος—εἰσάγω δὲ τὴν δίκην—
 Ὅ γὰρ διώκων, πρότερος ἐξ ἀρχῆς λέγων, 495
 Γένοιτ' ἂν ὀρθῶς πράγματος διδάσκαλος.

ΧΟ. Πολλαὶ μὲν ἐσμεν, λέξομεν δὲ συντόμως. (555)
 Ἔπος δ' ἀμείβου πρὸς ἔπος ἐν μέρει τιθείς.

(q) *Minerva* makes her appearance at the head of the twelve Areopagites, who take their seats in the Orchestra.

(r) *Apollo* appears on the Stage.

Τὴν μητέρ' εἶπε πρῶτον εἰ κατέκτονας.

ΟΡ. Ἐκτεινα· τούτου δ' οὔτις ἄρνησις πέλει. 500

ΧΟ. Ἐν μὲν τόδ' ἤδη τῶν τριῶν παλαισμάτων.

ΟΡ. Οὐ κειμένῳ πω τόνδε κομπάζεις λόγον. (560)

ΧΟ. Εἰπεῖν γε μέντοι δεῖ σ' ὅπως κατέκτανες.

ΟΡ. Λέγω. ξιφουλκῷ χειρὶ πρὸς δέρην τεμῶν.

ΧΟ. Πρὸς τοῦ δ' ἐπέισθης καὶ τίνος βουλευμάσιν; 505

ΟΡ. Τοῖς τούδε θεσφάτοισι· μαρτυρεῖ δέ μοι.

ΧΟ. Ὁ μάντις ἐξηγεῖτό σοι μητροκτονεῖν; (565)

ΟΡ. Καὶ δευρὸ γ' αἰὲν τὴν τύχην οὐ μέμφομαι.

ΧΟ. Ἄλλ' εἴ σε μάρψει ψῆφος, ἀλλ' ἐρεῖς τάχα.

ΟΡ. Πέποιθ', ἀρωγὰς δ' ἐκ τάφου πέμπει πατήρ. 510

ΧΟ. Νεκροῖσι νῦν πέπεισθι μητέρα κτανών.

ΟΡ. Δυοῖν γὰρ εἶχε προσβολὰς μiasμάτων. (570)

ΧΟ. Πῶς δὴ; δίδαξον τοὺς δικάζοντας τάδε.

ΟΡ. Ἀνδροκτονοῦσα πατέρ' ἐμὸν κατέκτανεν.

ΧΟ. Τοὶ γὰρ σὺ μὲν ζῆς, ἡ δ' ἐλευθέρα φόνου. 515

ΟΡ. Τί δ' οὐκ ἐκείνην ζῶσαν ἤλαυνες φυγῇ;

ΧΟ. Οὐκ ἦν ὁμαιμος φωτὸς, ὃν κατέκτανεν. (575)

ΟΡ. Ἐγὼ δὲ μητρὸς τῆς ἐμῆς ἐν αἵματι;

ΧΟ. Πῶς γὰρ σ' ἔθρεψεν ἐντὸς, ὃ μαιφόνε,
Ζώνης; ἀπεύχῃ μητρὸς αἷμα φίλτατον; 520

ΟΡ. Ἦδη σὺ μαρτύρησον. ἐξηγοῦ δέ μοι,

Ἀπολλων, εἴ σφε σὺν δίκη κατέκτανον. (580)

Δρᾶσαι γὰρ, ὥσπερ ἐστίν, οὐκ ἀρνούμεθα·

Ἄλλ' εἰ δικαίως, εἴτε μὴ, τῇ σῇ φρενὶ

Δοκεῖ τόδ' αἷμα, κρίνον, ὡς τούτοις φράσω. 525

ΑΠ. Λέξω πρὸς ὑμᾶς τόνδ' Ἀθηναίας μέγαν

Θεσμὸν δικαίως, μάντις ὣν δ' οὐ ψεύσομαι, (585)

Οὐπώποτ' εἰπὼν μαντικοῖσιν ἐν θρόνοις,

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- Οὐκ ἀνδρὸς, οὐ γυναικὸς, οὐ πόλεως πέρι,
 Ὅ μὴ κελεύσῃ Ζεὺς Ὀλυμπίων πατῆρ. 530
 Τὸ μὲν δίκαιον τοῦθ', ὅσον σθένει, μαθεῖν,
 Βουλῇ πιφαύσκω δ' ὑμῖ ἐπισπένσθαι πατρός. (590)
 Ὅρκος γάρ οὔτι Ζηνὸς ἰσχύει πλέον.
- Δ. Ζεὺς, ὡς λέγεις σὺ, τόνδε χρησμὸν ᾤπασε,
 Φράζειν Ὀρέστη τῷδε, τὸν πατὴρ φόνον 535
 Πράξαντα, μητρὸς μηδαμοῦ τιμὰς νέμειν;
- Π. Οὐ γάρ τι ταυτὸν, ἄνδρα γενναῖον θανεῖν (595)
 Διοσδότοις σκήπτροισι τιμαλφούμενον,
 Καὶ ταῦτα πρὸς γυναικὸς, οὔ τι θουρίοις
 Τόξοις ἐκηβόλοισιν, ὥστ' Ἀμαζόνος, 540
 Ἄλλ' ὡς ἀκούσῃ, Παλλὰς, οἳ τ' ἐφήμενοι
 Ψήφῳ διαιρεῖν τοῦδε πράγματος πέρι (600)
 Ἀπὸ στρατείας γάρ μιν ἡμποληκότα
 Τὰ πλεῖστ' ἀμείνον' εὖφροσιν δεδεγμένη
 Δροίτῃ περαίνει† λουτρὰ, καπὶ τέρματι 545
 Φᾶρος παρεσκήνωσεν, ἐν δ' ἀτέρμονι
 Κόπτει πεδήσασ' ἄνδρα δαιδάλῳ πέπλῳ. (605)
 Ἄνδρὸς μὲν ὑμῖν οὗτος εἴρηται μόρος
 Τοῦ παντοσέμνου, τοῦ στρατηλάτου νεῶν.
 Ταύτην τοιαύτην εἶπον, ὡς δηχθῇ λεῶς, 550
 Ὅσπερ τέτακται τήνδε κυρῶσαι δίκην.
- Δ. Πατὴρ προτιμᾷ Ζεὺς μόρον, τῷ σῶ λόγῳ (610)
 Αὐτὸς δ' ἔδῃσε πατέρα πρεσβύτην Κρόνον.
 Πῶς ταῦτα τούτοις οὐκ ἐναντίως λέγεις;
 Ὑμᾶς δ' ἀκούειν ταῦτ' ἐγὼ μαρτύρομαι. 555
- Ι. Ὡ παντομισῇ κνώδαλα, στύγῃ θεῶν,
 Πέδας μὲν ἂν λύσειεν, ἔστι τοῦδ' ἄκος, (615)
 Καὶ κάρτα πολλὰ μηχανὴ λυτήριος.

Ἄνδρὸς δ' ἐπειδὰν αἶμ' ἀνασπάσῃ κόνις,
 Ἄπαξ θανόντος οὔτις ἐστ' ἀνάστασις. 560
 Τούτων ἐπωδὰς οὐκ ἐποίησεν πατὴρ
 Οὔμους, τὰ δ' ἄλλα πάντ' ἄνω τε καὶ κάτω (620)
 Στρέφων τίθησιν, οὐδὲν ἀσθμαίνων μένει.

ΧΟ. Πῶς γὰρ τὸ φεύγειν τοῦδ' ὑπερδίκεις ὄρα·
 Τὸ μητρὸς αἶμ' ὄμαιμον ἐκχέας πέδῳ, 565
 Ἐπειτ' ἐν Ἀργεὶ δώματ' οἰκήσει πατρός;
 Ποίοισι βωμοῖς χρώμενος τοῖς δημίοις; (625)
 Ποία δὲ χέρνιψ φρατόρων προσδέξεται;

ΑΠ. Καὶ τοῦτο λέξω, καὶ μάθ' ὥς ὀρθῶς ἐρῶ.
 Οὐκ ἔστι μήτηρ ἢ κεκλημένον τέκνον 570
 Τοκεὺς, τροφὸς δὲ κύματος νεοσπόρου·
 Τίττει δ' ὁ θρώσκων, ἢ δ' ἅπερ ξένῳ ξένη (630)
 Ἔσωσεν ἔρνος, οἷσι μὴ βλάβῃ θεός.
 Τεκμήριον δὲ τοῦδέ σοι δείξω λόγου.
 Πατὴρ μὲν ἂν γένοιτ' ἄνευ μητρός· πέλας 575
 Μάρτυς πάρεστι παῖς Ὀλυμπίου Διός,
 Οὐδ' ἐν σκότοισι νηδύος τεθραμμένη, (635)
 Ἄλλ' οἷον ἔρνος οὔτις ἂν τέκοι θεός.
 Ἐγὼ δὲ, Παλλὰς, τᾶλλα θ', ὥς ἐπίσταμαι,
 Τὸ σὸν πόλισμα καὶ στρατὸν τεύξω μέγαν, 580
 Καὶ τόνδ' ἐπεμψα σῶν δόμων ἐφέστιον,
 Ὅπως γένοιτο πιστὸς εἰς τὸ πᾶν χρόνου, (640)
 Καὶ τόνδ' ἐπικτήσαιο σύμμαχον, θεὰ,
 Καὶ τοὺς ἔπειτα, καὶ τὰδ' αἰανῶς μένοι
 Στέργειν τὰ πιστὰ τῶνδε τοὺς ἐπισπόρους. 585

ΑΘ. Ἦδη κελεύω τούσδ' ἀπὸ γνώμης φέρειν
 Ψῆφον δικαίαν, ὥς ἅλις λελεγμένων. (645)

ΧΟ. Ἡμῖν μὲν ἤδη πᾶν τετόξευται βέλος.

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- Μένω δ' ἀκούσαι, πῶς ἀγὼν κριθήσεται.
- Θ. Τί γάρ; πρὸς ὑμῶν πῶς τιθεῖσ' ἄμομφος ᾧ; 590
- Ο. Ἦκούσαθ' ᾧν ἠκούσατ', ἐν δὲ καρδίᾳ.
Ψῆφον φέροντες, ὄρκον αἰδεῖσθε, ξένοι. (660)
- Θ. Κλύοιτ' ἂν ἤδη θεσμὸν, Ἀττικὸς λεῶς,
Πρώτας δίκας κρίνοντες αἵματος χυτοῦ.
Ἔσται δὲ καὶ τὸ λοιπὸν Αἰγείῳ στρατῷ 595
Ἀεὶ δικαστῶν τοῦτο βουλευτήριον,
Πάγον γεραίροντ' ὅνδ', Ἀμαζόνων ἔδραν (655)
Σκηνάς θ', ὅτ' ἦλθον Θησέως κατὰ φθόνον
Στρατηλατοῦσαι, καὶ πόλιν νεόπτολιν
Τήνδ' ὑψίπυργον ἀντεπύργωσαν τότε, 600
Ἄρει δ' ἔθνον, ἔνθεν ἔστ' ἐπώνυμος
Πέτρα, πάγος τ' Ἄρειος· ἐν δὲ τῷ σέβας (660)
Ἀστῶν, φόβος τε συγγενῆς τὸ μὴ ᾿δικεῖν
Σχήσει, τό θ' ἡμαρ καὶ κατ' εὐφρόνην ὁμῶς,
Αὐτῶν πολιτῶν μὴ ᾿πικαινούντων νόμους· 605
Κακαῖς ἐπιρροαῖσι βορβόρῃ θ' ὕδωρ
Λαμπρὸν μαιίνων, οὐ ποθ' εὐρήσεις πότον. (665)
Τὸ μήτ' ἀναρχον μήτε δεσποτούμενον
Ἀστοῖς περιστέλλουσι βουλευῶ σέβειν,
Καὶ μὴ τὸ δεινὸν πᾶν πόλεως ἔξω βαλεῖν. 610
Τίς γὰρ δεδοικὼς μηδὲν ἐνδίκος βροτῶν;
Τοιόνδε τοι ταρβοῦντες ἐνδίκως σέβας, (670)
Ἐρυμὰ τε χώρας, καὶ πόλεως σωτήριον
Ἐχοιτ' ἂν οἶον οὔτις ἀνθρώπων ἔχει
Οὔτε Σκύθησιν, οὔτε Πέλοπος ἐν τόποις. 615
Κερδῶν ἄθικτον τοῦτο βουλευτήριον,
Αἰδοῖον, ὀξύθυμον, εὐδόντων ὕπερ (675)
Ἐγρηγορὸς φρούρημα γῆς καθίσταμαι.

Ταύτην μὲν ἐξέτειν' ἑμοῖς παραίνεσιν
 Ἄστοισιν εἰς τὸ λοιπόν. ὀρθοῦσθαι δὲ χρῆ, 620
 Καὶ ψῆφον αἶρειν, καὶ διαγνῶναι δίκην
 Αἰδουμένους τὸν ὄρκον. εἴρηται λόγος. (s) (680)
 (1st Ar.)

ΧΟ. Καὶ μὴν βαρεῖαν τήνδ' ὁμιλίαν χθονὸς
 Ξύμβουλός εἰμι μηδαμῶς ἀτιμάσαι. (2d)

ΑΠ. Κἄγωγε χρησμούς τοὺς ἐμούς τε καὶ Διὸς 625
 Ταρβεῖν κελεύω, μηδ' ἀκαρπώτους κτίσαι.
 (3d)

ΧΟ. Ἄλλ' αἵματηρὰ πράγματ' οὐ λαχὼν σέβεις, (685)
 Μαντεῖα δ' οὐκ ἔθ' ἀγνὰ μαντεύσῃ μένων.
 (4th)

ΑΠ. Ἦ καὶ πατήρ τι σφάλλεται βουλευμάτων
 Πρωτοκτόνοισι προστροπαῖς Ἰξίονος; 630
 (5th)

ΧΟ. Λέγεις· ἐγὼ δὲ μὴ τυχοῦσα τῆς δίκης,
 Βαρεῖα χώρα τῇδ' ὁμιλήσω πάλιν. (690)
 (6th)

ΑΠ. Ἄλλ' ἔν τε τοῖς νέοισι καὶ παλαιτέροις
 Θεοῖς ἄτιμος εἶ σύ· νικήσω δ' ἐγώ.
 (7th)

ΧΟ. Τοιαῦτ' ἔδρασας καὶ Φέρητος ἐν δόμοις· 635
 Μοίρας ἔπεισας ἀφθίτους θεῖναι βροτούς.
 (8th)

ΑΠ. Οὐκ οὖν δίκαιον τὸν σέβοντ' εὐεργετεῖν, (695)
 Ἄλλως τε πάντως χῶτε δεόμενος τύχοι;
 (9th)

(s) The first Areopagite rises, takes a ballot from the Altar, and drops it into the Urn; similarly the 2d, 3d, &c. Areop. in turn between the following distichs. After the twelfth has dropped his ballot into the Urn, Minerva takes one from the Altar and holds it in her hand. (*Essays*, §. 9. §. 73.)

- ΙΟ. Σὺ τοι παλαιὰς δαίμονας καταφθίσας
 Οἴῳ παρηπάτησας ἀρχαίας θεάς. 640
 (10th)
- ΙΠ. Σὺ τοι τάχ', οὐκ ἔχουσα τῆς δίκης τέλος,
 Ἐμῇ τὸν ἰὸν οὐδὲν ἐχθροῖσιν βαρύν. (700)
 (11th)
- ΙΟ. Ἐπεὶ καθιππάζῃ με πρεσβῦτιν νέος,
 Δίκης γενέσθαι τῆςδ' ἐπήκοος μένω,
 Ὡς ἀμφίβουλος οὔσα θυμουῖσθαι πόλει. 645
 (12th)
- ΙΘ. Ἐμὸν τόδ' ἔργον, λαισθίαν κρῖναι δίκην
 Ψῆφον δ' Ὀρέστη τήνδ' ἐγὼ προσθήσομαι. (705)
 Μήτηρ γὰρ οὗτις ἐστὶν ἢ μ' ἐγείνατο.
 Τὸ δ' ἄρσεν αἰνῶ πάντα, πλὴν γάμου τυχεῖν,
 Ἄπαντι θυμῷ, κάρτα δ' εἰμὶ τοῦ πατρός. 650
 Οὕτω γυναικὸς οὐ προτιμήσω μόρον,
 Ἄνδρα κτανούσης δωμάτων ἐπίσκοπον. (710)
 Νικᾷ δ' Ὀρέστης, κὰν ἰσόψηφος κριθῇ.
 Ἐκβάλλεθ' ὡς τάχιστα τευχέων πάλους,
 Ὅσοις δικαστῶν τοῦτ' ἐπέσταλται τέλος. 655
- ΙΡ. ὦ Φοῖβ' Ἀπολλον, πῶς ἀγὼν κριθήσεται;
- ΙΟ. ὦ Νῦξ μέλαινα μήτερ, ἄρ' ὀρᾷς τάδε; (715)
- ΙΡ. Νῦν ἀγχόνης μοι τέρματ', ἢ φάος βλέπειν·
- ΙΟ. Ἡμῖν γὰρ ἔρρειν, ἢ πρόσω τιμὰς νέμειν. (ι)
- ΙΠ. Πεμπάζετ' ὀρθῶς ἐκβολὰς ψήφων, ξένοι, 660
 Τὸ μὴ ἔδικεῖν σέβοντες ἐν διαιρέσει.
 Γνώμης δ' ἀπούσης πῆμα γίγνεται μέγα, (720)
 Πάλλουσά τ' οἶκον ψῆφος ὠρθωσεν μία.

(ι) The ballots are turned out of the Urn and counted.

- ΛΘ. Ἀνὴρ ὃδ' ἐκπέφευγεν αἵματος δίκην.
 Ἴσον γὰρ ἐστὶ τὰρίθμημα τῶν πάλων. (u) 665
- ΟΡ. ὦ Παλλὰς, ὦ σώσασα τοὺς ἐμὸνς δόμους,
 Καὶ γῆς πατρώας ἐστερημένον σύ τοι (725)
 Κατῳκισάς με· καὶ τις Ἑλλήνων ἐρεῖ·
 Ἀργεῖος ἀνὴρ αὐθις ἐν τε χρήμασιν
 Οἰκεῖ πατρώοις, Παλλάδος καὶ Λοξίου 670
 Ἑκατι, καὶ τοῦ πάντα κραίνοντος τρίτου
 Σωτήρος, ὃς πατρῶον αἰδεσθεὶς μόρον, (730)
 Σώζει με, μητρὸς τάςδε συνδίκους ὀρών.
 Ἐγὼ δὲ χώρα τῇδε καὶ τῷ σῷ στρατῷ
 Τὸ λοιπὸν εἰς ἅπαντα πλειστήρη χρόνον 675
 Ὀρκωμότησας, νῦν ἄπειμι πρὸς δόμους,
 Μήτοι τιν' ἀνδρα δεῦρο πρυμνήτην χθονὸς (735)
 Ἐλθόντ' ἐσήσειν εὖ κεκασμένον δόρυ.
 Αὐτοὶ γὰρ ἡμεῖς ὄντες ἐν τάφοις τότε
 Τοῖς τὰμὰ παρβαίνουσι νῦν ὀρκώματα 680
 Ἀμηχάνοισι πράξομεν δυσπραξίας,
 Ὀδοὺς ἀθύμονς καὶ παρόρνιθας πόρους (740)
 Τιθέντες, ὡς αὐτοῖσι μεταμέλη πόνος·
 Ὀρθουμένων δὲ, καὶ πόλιν τὴν Παλλάδος
 Τιμῶσιν αἰεὶ τήνδε συμμάχῳ δορὶ, 685
 Αὐτοῖσιν ἡμεῖς ἐσμέν εὐμενέστεροι.
 Καὶ χαῖρε καὶ σὺ, καὶ πολισσοῦχος λεῶς, (745)
 Πάλαισμι' ἀφυκτον τοῖς ἐναντίοις ἔχοις,
 Σωτήριόν τε καὶ δορὸς νικηφόρον. (v)

(u) Minerva gives her ballot in favour of Orestes.

(v) Exit Orestes.

ΑΙΣΧΥΛΟΥ

ΚΟΜΜΑΤΙΚΑ.

ΧΟΡΟΣ.

1. Ἰὼ θεοὶ νεώτεροι παλαιοὺς νόμους 690
Καθιππάσασθε, κακ' χερῶν εἴλεσθέ μου.
2. Ἐγὼ δ' ἄτιμος ἢ τάλαινα βαρύκοτος, (750)
Ἐν γὰρ τᾷδε, φεῦ, ἰοῦ, ἰοῦ,
Ἀντιπαθῇ μεθεῖσα κραδίας σταλαγμὸν χθονὶ
Ἄφορον· ἐκ δὲ τοῦ λιχὴν ἄφυλλος, 695
Ἄτεκνος, ὧ δίκαια, πέδον ἐπισύμενος (755)
Βροτοφθόρους κηλίδας ἐν χώρᾳ βαλεῖ.
3. Στενάζω; τί ρέξω; γένωμαι δυσοίστα πολίταις.
Πάθον, ἰὼ, μεγάλα τοι κόραι δυστυχεῖς Νυκτὸς
ἀτιμοπενθεῖς. (760)
1. Ἐμοὶ πίθεσθε μὴ βαρυστόνως φέρειν. 700
Οὐ γὰρ νενίκησθ', ἀλλ' ἰσόψηφος δίκη
Ἐξῆλθ' ἀληθῶς, οὐκ ἀτιμία σέθεν.
Ἄλλ' ἐκ Λιὸς γὰρ λαμπρὰ μαρτύρια παρῆν,
Αὐτὸς θ' ὁ χρήσας, αὐτὸς ἦν ὁ μαρτυρῶν, (765)
Ὡς ταῦτ' Ὀρέστην δρῶντα μὴ βλάβας ἔχειν.
Ὑμεῖς δὲ τῇ γῇ τῇδε μὴ βαρὺν κότον 706
Σκήψησθε, μὴ θυμοῦσθε, μηδ' ἀκαρπῖαν
Τεύξητ', ἀφείσαι πλευμόνων σταλάγματα,
Βρωτῆρας αἰχμὰς σπερμάτων ἀνημέρους. (770)
Ἐγὼ γὰρ ὑμῖν πανδίκως ὑπίσχομαι, 710
Ἐδρας τε καὶ κευθμῶνας ἐνδίκου χθονὸς
Λιπαροθρόνοισιν ἡμένας ἐπ' ἐσχάραις
Ἐξείν, ὑπ' ἀστῶν τῶνδε τιμαλφουμένας.

ΧΟΡΟΣ.

1. Ἰὼ θεοὶ νεώτεροι παλαιοὺς νόμους

- Καθιππάσασθε, κάκ χερῶν εἴλεσθέ μου. 715
2. Ἐγὼ δ' ἄτιμος ἢ τάλαινα βαρύκοτος, (776)
 Ἐν γὰρ τᾷδε, φεῦ, ἰοῦ, ἰοῦ,
 Ἀντιπαθῇ μεθεῖσα κραδίας σταλαγμὸν χθονὶ
 Ἄφορον· ἐκ δὲ τοῦ λιχὴν ἄφυλλος,
 Ἄτεκνος, ὧ δίκᾳ, πέδον ἐπισύμενος (780)
 Βροτοφθόρους κηλίδας ἐν χώρᾳ βαλεῖ. 721
3. Στενάζω; τί ρέξω; γένωμαι δυσοίστα πολίταις.
 Πάθον, ἰὼ, μεγάλα τοι κόραι δυστυχεῖς Νυκτὸς
 ἀτιμοπενθεῖς. (785)
- ΛΘ. Οὐκ ἔστ' ἄτιμοι, μὴδ' ὑπερθύμῳς ἄγαν
 Θεαὶ βροτῶν στήσητε δύσκηλον χθόνα· 725
 Κἀγὼ πέποιθα Ζηνὶ, καὶ, τί δεῖ λέγειν; (790)
 Καὶ κληῖδας οἶδα δωμάτων μόνη θεῶν,
 Ἐν ᾧ κεραυνὸς ἐστὶν ἐσφραγισμένος·
 Ἄλλ' οὐδὲν αὐτοῦ δεῖ· σὺ δ' εὐπειθὴς ἐμοὶ
 Γλώσσης ματαίας μὴ ἑκβάλης ἐπὶ χθόνα 730
 Καρπὸν, φέροντα πάντα μὴ πρᾶσσειν καλῶς. (795)
 Κοίμα κελαινοῦ κύματος πικρὸν μένος,
 Ὡς σεμνότιμος καὶ ξυνοικήτωρ ἐμοί·
 Πολλῆς δὲ χώρας τῆσδ' ἔτ' ἀκροθίνια,
 Θύῃ πρὸ παίδων καὶ γαμηλίου τέλους, 735
 Ἐχουσ' ἐς αἰεὶ τόνδ' ἐπαινέσεις λόγον. (800)

ΚΟΜΜΑΤΙΚΑ.

ΧΟΡΟΣ.

1. Ἐμὲ παθεῖν τᾷδε.
 Φεῦ.
2. Ἐμὲ παλαιόφρονα κατὰ γὰρ οἰκεῖν ἀτίετον μῖσος.
 Φεῦ.

ΑΙΣΧΥΛΟΥ

3. Πνέω τοι μένος,
4. ἅπαντά τε κότον. 739
5. Οἶ οἷ, δᾶ, φεῦ. (805)
6. Τίς μ' ὑποδύεται πλευρὰς ὀδύνα ;
7. Θυμὸν αἶε, μᾶτερ
Νύξ. ἀπὸ γάρ με τιμᾶν δαμιᾶν θεῶν
Δυσπάλαμοι παρ' οὐδὲν ἦραν δόλοι. 744
1. Ὅργας ξυνοίσω σοι· γεραιτέρα γὰρ εἶ. (810)
Καίτοι γε μὴν σὺ κάρτ' ἐμοῦ σοφωτέρα,
Φρονεῖν δὲ κάμοι Ζεὺς ἔδωκεν οὐ κακῶς.
Ἵμεῖς δ' ἐς ἀλλόφυλον ἐλθοῦσαι χθόνα,
Γῆς τῆςδ' ἐρασθήσεσθε· προὔννεπω τάδε.
Ὅτιρῥέων γὰρ τιμιώτερος χρόνος (815)
Ἔσται πολίταις τοῖςδε. καὶ σὺ τιμίαν 751
Ἔδραν ἔχουσα πρὸς δόμοις Ἐρεχθέως,
Τεύξη παρ' ἀνδρῶν καὶ γυναικείων στόλων,
Ὅσην παρ' ἄλλων οὔ ποτ' ἂν σχέθοις βροτῶν.
Σὺ δ' ἐν τόποισι τοῖς ἐμοῖσι μὴ βάλης (820)
Μήθ' αἵματηρὰς θηγάνας, σπλάγχχνων βλάβας
Νέων, αἰοίνοις ἐμμανεῖς θυμώμασι· 757
Μηδ' ἐκχολοῦς· † ὥς καρδίαν ἀλεκτόρων,
Ἐν τοῖς ἐμοῖς ἀστοῖσιν ἰδρύσης Ἄρη
Ἐμφύλιόν τε καὶ πρὸς ἀλλήλους θρασύν. (825)
Θυραῖος ἔστω πόλεμος, οὐ δόμοις † παρῶν, 761
Ἐν ᾧ τις ἔσται δεινὸς εὐκλείας ἔρως·
Ἐνοικίου δ' ὄρνιθος οὐ λέγω μάχην.
Τοιαῦθ' ἐλέσθαι σοι πάρεστιν ἐξ ἐμοῦ,
Εὖ δρῶσαν, εὖ πάσχουσαν, εὖ τιμωμένην, (830)
Χώρας μετασχεῖν τῆςδε θεοφιλεστάτης. 766

ΧΟΡΟΣ.

1. Ἐμὲ παθεῖν τάδε.
Φεῦ.
2. Ἐμὲ παλαιόφρονα κατὰ γὰς οἰκεῖν ἀτίετον μῖσος.
Φεῦ.
3. Πνέω τοι μένος,
4. ἅπαντ' ἀ τε κόπον. (835)
5. Οἱ οἶ, δᾶ, φεῦ. 770
6. Τίς μ' ὑποδύεται πλευρὰς ὀδύνα;
7. Θυμὸν αἶε, μάτερ
Νύξ. ἀπὸ γάρ με τιμᾶν δαμιᾶν θεῶν
Δυσπάλαμοι παρ' οὐδὲν ἦραν δόλοι. (840)
- ΑΘ. Οὗτοι καμουμαί σοι λέγουσα τ'ἀγαθὰ. 775
Ὡς μήποτ' εἴπῃς, πρὸς νεωτέρας ἐμοῦ
Θεὸς παλαιά, καὶ πολιισσούχων βροτῶν,
Ἄτιμος ἔρρειν τοῦδ' ἀπόξενος πέδου.
Ἄλλ' εἰ μὲν ἀγνόν ἐστί σοι Πειθοῦς σέβας, (845)
Γλώσσης ἐμῆς μείλιγμα καὶ θελκτῆριον, 780
Σὺ δ' οὖν μένοισ ἄν' εἰ δὲ μὴ θέλεις μένειν,
Οὐτ' ἀνδ' δικαίως τῇδ' ἐπιρρέποισ πόλει
Μῆνιν τιν' ἢ κόπον τιν', ἢ βλάβην στρατῶ.
Ἐξεσσι γάρ σοι τῆσδε γαμόρῳ χθονὸς (850)
Εἶναι δικαίως ἐς τὸ πᾶν τιμωμένη. 785
- ΧΟ. Ἄνασσ' Ἀθάνα, τίνα με φῆς ἔχειν ἔδραν;
- ΑΘ. Πάσης ἀπήμον' οἰζύος· δέχου δὲ σύ.
- ΧΟ. Καὶ δὴ δέδεγμαι· τίς δέ μοι τιμὴ μένει;
- ΑΘ. Ὡς μή τιν' οἶκον εὐθeneῖν ἄνευ σέθεν. (855)
- ΧΟ. Σὺ τοῦτο πράξεις, ὥς τέ με σθένειν τόσον; 790
- ΑΘ. Τῷ γὰρ σέβοντι συμφορὰς ὀρθώσομεν.
- ΧΟ. Καὶ μοι προπαντὸς ἐγγύνῃ θήσῃ χρόνου;

- 1Θ. Ἐξεστί γάρ μοι μὴ λέγειν ἂ μὴ τελῶ.
 1Ο. Θέλξειν μ' ἔοικας, καὶ μεθίσταμαι κότου. (880)
 1Θ. Τοιγὰρ κατὰ χθόν' οὐς' ἐπικτήσῃ φίλους. 795
 1Ο. Τί οὖν μ' ἄνωγας τῇδ' ἐφυμνῆσαι χθονί;
 1Θ. Ὅποῖα νίκης μὴ κακῆς ἐπίσκοπα,
 Καὶ ταῦτα γῆθεν, ἔκ τε ποντίας δρόσου,
 Ἐξ οὐρανοῦ τε, κἀνέμων αἵματα (885)
 Εὐηλίως πνέοντ' ἐπιστείχειν χθόνα· 800
 Καρπὸν τε γαίας καὶ βοτῶν ἐπὶ ῥῦτον,
 Ἀστροῖσιν εὐθενοῦντα μὴ κάμνειν χρόνῳ,
 Καὶ τῶν βροτείων σπερμάτων σωτηρίαν.
 Τῶν δυσσεβούντων δ' ἐκφορωτέρα πέλοις. (870)
 Στέργω γάρ, ἀνδρὸς φυτυποῖμένος δίκην, 805
 Τὸ τῶν δικαίων τῶνδ' ἀπένθητον γένος.
 Τοιαῦτα σοῦσσι. τῶν ἀρειφάτων δ' ἐγὼ
 Πρεπτῶν ἀγώνων οὐκ ἀνέξομαι τὸ μὴ οὐ
 Τήνδ' ἀστύνικον ἐν βροτοῖς τιμᾶν πόλιν. (875)

ΣΤΑΣΙΜΟΝ Γ. ΚΑΙ ΑΝΑΠΑΙΣΤΟΙ.

ΧΟΡΟΣ.

- ἱτρ. α. Δέξομαι Παλλάδος ξυνοικίαν οὐδ' ἀτιμάσω
 πόλιν 810
 Τὰν καὶ Ζεὺς ὁ παγκράτης Ἄρης τε φρούριον
 θεῶν νέμει,
 Ῥυσίβωμον Ἑλλάνων ἄγαλμα δαιμόνων. (880)
 Αἶ τ' ἐγὼ κατεύχομαι, θεσπίσασα πρηνεινῶς,
 Ἐπισσύντους βίου τύχας ὀνησίμους
 Γαίας ἐξ ἀμβρῦσαι (885)
 Φαῖδρόν αἰλίου σέλας. 816

ΑΘΗΝΑ. (ω)

Συστ. α. Τάδ' ἐγὼ προφρόνως τοῖςδε πολίταις πράσσω, μεγάλας καὶ δυσαρέστους δαίμονας αὐτοῦ κατανασσαμένη.

πάντα γάρ αὐται τὰ κατ' ἀνθρώπους ἔλαχον διέπειν. (890)

ὁ δὲ δὴ † κύρσας βαρέων τοῦτων, οὐκ οἶδεν ὅθεν πληγαὶ βίότου * * * * *.

Τὰ γὰρ ἐκ προτέρων ἀπλακήματά νιν πρὸς τάσδ' ἀπάγει, σιγῶν ὀλεθρος, 820
καὶ μέγα φωνοῦντ' ἐχθραῖς ὀργαῖς ἀμαθύνει.

ΧΟΡΟΣ.

Λυτ. α. Δενδροπήμων δὲ μὴ πνέοι βλάβα, τὰν ἐμὰν χάριν λέγω,

Φλογμός τ' ὀμματοστερῆς φύτῶν, τὸ μὴ περᾶν ὄρον τόπων (900)

Μηδ' ἄκαρπος αἰανὴς ἐφερπέτω νόσος.

Μηλά τ' εὐθηνοῦντα γὰρ ξὺν διπλοῖσιν ἐμβρύοις,

Τρέφοι χρόνῳ τεταγμένῳ, γόνος δὲ πᾶς † 826

Πλουτόχθων Ἑρμαίαν

Δαιμόνων δόσιν τίοι.

ΑΘΗΝΑ.

Συστ. β. Ἡ τὰδ' ἀκούετε, πόλεως φρούριον, οἷ' ἐπικραίνει; (910)

μέγα γὰρ δύναται πότνι Ἑρινὺς παρά τ' ἀθανάτοις, τοῖς θ' ὑπὸ γαῖαν. 830

περί τ' ἀνθρώπων φανερώς τελέως διαπράσσουσιν, τοῖς μὲν αἰοιδὰς, τοῖς δ' αὖ δακρύων βίον ἀμβλωπὸν παρέχουσαι.

(ω) Whilst delivering these and the following Anapests, *Minerva* descends from the Stage into the Orchestra.

ΧΟΡΟΣ.

Στρ. β'. Ἀνδροκμήτας δ' αἰώρους ἀπεννέπω τύχας,
 Νεανίδων τ' ἐπηράτων
 Ἀνδροτυχεῖς βιότους δότε, κύρι ἔχοντες τὰ
 θνατῶν †, 835
 Μοῖραι ματροκασιγνήται, (920)
 Δαίμονες ὀρθονόμοι,
 Παντὶ δόμῳ μετάκοινοι, παντὶ χρόνῳ δ' ἐπιβριθεῖς
 Ἐνδίκοις ὁμιλίαις,
 Πάντα τιμιώταται θεῶν. 840

ΑΘΗΝΑ.

Μέσον σύστ. Τάδε τοι χώρα τῇ ἡμῇ προφρόνως
 ἐπικραينوμένων γάννυμαι· στέργω δ' ὄμματα
 Πειθοῦς,
 ὅτι μοι γλῶσσαν καὶ στόμ' ἐπωπᾶ πρὸς τάσδ'
 ἀγρίως ἀπανηναμένας. (930)
 ἀλλ' ἐκράτησε Ζεὺς ἀγοραῖος. νικᾶ δ' ἀγαθῶν
 ἔρις ἡμετέρα διὰ παντός.

ΧΟΡΟΣ.

Αντ. β'. Τὰν δ' ἄπληστον κακῶν μήποτ' ἐν πόλει
 στάσιν
 Τᾷδ' ἐπεύχομαι βρέμειν. 845
 Μηδὲ πιούσα κόνις μέλαν αἶμα πολιτᾶν δι'
 ὄργαν
 Ποινὰς ἀντιφόνους, ἄτας,
 Ἀρπαλίσαι πόλεως.
 Χάρματα δ' ἀντιδιδόειν κείνοφελει διανοίᾳ. (940)
 Καὶ στρυγεῖν μιᾷ φρενί. 850
 Πολλῶν γὰρ τόδ' ἐν βροτοῖς ἄκος.

ΑΘΗΝΑ.

Αντισ. β'. ἼΑρα φρονοῦσα γλώσσης ὁδὸν ἀγαθῆς εὐ-
ρίσκει;

ἐκ τῶν φοβερῶν τῶνδε προσώπων μέγα κέρδος
ὁρῶ τοῖσδε πολίταις.

τάςδε γὰρ εὐφρονας εὐφρονες αἰὲ μέγα τιμῶντες
καὶ γῆν καὶ πόλιν ὀρθοδίκαιον πρέψετε πάντες
διάγοντες. 855

ΧΟΡΟΣ.

Στρ. γ'. Χαίρετε χαίρετ' ἐν αἰσιμίαις πλούτου. (960)
Χαίρετ' ἀστικὸς λεῶς, ἵκταρ ἥμενοι Διὸς,
Παρθένου φίλας φίλοι, σωφρονοῦντες ἐν χρόνῳ.
Παλλάδος δ' ὑπὸ πτεροῖς ὄντας ἄζεται πατήρ.

ΑΘΗΝΑ. (x)

Αντισ. α'. Χαίρετε χ' ὑμεῖς· προτέραν δέ με χρῆ
στείχειν θαλάμους ἀποδείξουσαν. 860

πρὸς φῶς ἱερὸν τῶνδε προπομπῶν ἴτε, καὶ σφα-
γίων τῶνδ' ὑπὸ σεμνῶν κατὰ γῆς σύμεναι, (960)
τὸ μὲν ἀτηρὸν χώρας κατέχειν, τὸ δὲ κερδαλέον
πέμπειν πόλεως ἐπὶ νίκη.

Ἵμεῖς δ' ἡγείσθε, πολιτισσοῦχοι, παῖδες Κραναοῦ,
ταῖσδε μετοίκους. (965)

εἴη δ' ἀγαθῶν ἀγαθὴ διάνοια πολίταις.

ΧΟΡΟΣ.

Αντ. γ'. Χαίρετε, χαίρετε δ' αὐτ', ἐπιδιπλοῖζω. 865
Πάντες οἱ κατὰ πτόλιν, δαίμονές τε καὶ βροτοὶ

(x) *Minerva* stations herself at the head of the Chorus in the Orchestra, where they are joined by the *Escort of females* with torches.

Παλλάδος πόλιν νέμοντες. μετοικίαν δ' ἐμὴν
Εὖ σέβοντες οὔτι μέμψεσθε συμφορὰς βίου.

- ΙΘ. Αἰνῶ τε μύθους τῶνδε τῶν κατευγμάτων, (975)
Πέμψω τε φέγγη λαμπάδων σελασφόρων 870
Εἰς τοὺς ἔνερθε καὶ κάτω χθονὸς τόπους,
Ξὺν προσπόλοισιν, αἶτε φρουροῦσιν βρέτας
Τούμὸν δικαίως. ὄμμα γὰρ πάσης χθονὸς
Θησῆδος ἐξίκοιτ' ἂν εὐκλεὲς λόχος
Παίδων, γυναικῶν, καὶ στόλος πρεσβυτίδων. 875
Φοινικοβάπτοις ἐνδυτοῖς ἐσθήμασι
Τιμᾶτε, καὶ τὸ φέγγος ὀρμάσθω πυρὸς,
Ὅπως ἂν εὐφρων ἦδ' ὁμιλία χθονὸς
Τὸ λοιπὸν εὐάνδροισι συμφοραῖς πρέπη. (985)

ΠΡΟΠΟΜΠΟΙ.

- ἱτρ. α. Βᾶτε δόμῳ, μεγάλοι φιλότιμοι 880
Νυκτὸς παῖδες, ἄπαιδες, ὑπ' εὐθύφρονι πομπᾷ.
Εὐφραμεῖτε δέ, χωρῖται.
- ιντ. α. Γᾶς ὑπὸ κεύθεσιν ὠγυγίοισι,
Τιμαῖς καὶ θυσῖαις περίσεπται τετύχησθε †.
Εὐφραμεῖτε δέ πανδαμεί. 885
- ἱτρ. β. Ἴλαοι δὲ καὶ εὐθύφρονες γᾶ
Δεῦρ' ἵτε, σεμναί, πυριδάπτῳ
Λαμπάδι τερπόμεναι. καθ' ὁδὸν δ'
Ὅλολύξατε νῦν ἐπὶ μολπαῖς. (995)
- ιντ. β. Σπονδαὶ δ' ἐστόπαν ἐνδαδες οἴκων. 890
Παλλάδος ἀστοῖς ὁ Πανόπτας
Οὔτω Μοῖρά τε συγκατέβα.
Ὅλολύξατε νῦν ἐπὶ μολπαῖς.

CRITICAL COMMENTARY.

LIST of the Passages, where the adopted Text departs from Wellauer's Edition (1824), with Remarks in support of the Author's Readings, and References to Passages explanatory of them in the following Essays*.

	WELLAUER.	TEXT.
V. 6.	χθονὸς	Χθονός.
7.	δ' ἦ	δ' ἦ Old Reading.
36.	στάσιν	βάσιν Var. in Stephan.
54.	βίαν	λίβα Burgess, Codd. ΔΙΑ. Cf. Essays, §. 93.
68.	Ὑπνῳ πεσοῦσαι	Ὑπνῳ· πονοῦσι† Conjecture.
76.	Βεβῶτ' ἂν αἰεῖ	Βεβῶτ' ἀλατεῖ†
90.	—— κάρτα δ' ὦν	κάρτα δ' ὦν
91.	—— τόνδε	τόνδε
92.	ἐκ νόμων	ἐκνέμων Heath.
103.	Ὅρα	Ὅρᾱ Pauw.

* The Author has omitted nothing in this List, except a few slight orthographical changes too trifling to notice; and even in these minor particulars he has adhered as closely as possible to Wellauer's text, as this Edition is not meant to be a new recension of the text. Such words as are received into the text without sufficient authority or external evidence have the mark † annexed to them, to shew that they are admitted only to render the text at all translatable. The smaller figures in brackets shew the number of verses according to Wellauer's Edition, the larger ones are adapted to the Author's arrangement of the text.

V. 76. I have ventured to write ΑΛΑΤΕΙ for ΑΝΑΙΕΙ. The existence of such a verbal adverb from ἀλάομαι is very possible, though it does not occur elsewhere: besides, it is certain that ἀπαξ λεγόμενα were discarded sooner and more largely from Æschylus than from any other Author. With regard to the ε in the middle syllable, I have suffered it to stand, because there are other instances where the Attic dialect has retained the α for η after λ, as in λέλακα, ἐνλετος. Even the α for η in ἐπλάκην, and other aorists of that kind, is to be accounted for by the influence of the λ, in the same manner as that in ἐβράχην is the effect of the ρ.

	WELLAUER.	TEXT.
V. 103.	καρδίας	καρδία Pauw.
106. 107.	ἐλεΐξατε· Χοάς τ'	ἐλεΐξατε Χοάς τε Hermann
112.	ἀρκυσμάτων	ἀρκυστάτων Turnebus.
114.	Ἀκούσαθ' ὡς ἔλεξα τῆς ἐμῆς πέρι,	Ἀκούσαθ', ὡς ἔλεξα, τῆς ἐμῆς πέρι.
121.	᾿Ωξεις; ὑπνώσσεις;	᾿Ωξεις ὑπνώσσουσ'; Conject.
125.	Λάβε, λάβε, λάβε, λάβε, φράζου,	Φράζου· Λάβε, λάβε, λάβε— λάβε, λάβε, λάβε, λάβε — Essays, §. 10.
132.	Οὐδ'	Σὺ δ' Pearson.
135.	Χοραγός	Χοροῦ ἡγεμῶν et al.
161.	αἰρούμενον	ἀρόμενον. Cf. Pindar N. vii - 59.
169.	ἐκείνου	ἔστιν οὗ Hermann.
177.	καρانهστήρες	καρανιστήρες Turnebus.
178.	ἀποφθοραὶ	ἀποφθορᾶ Erfurdt.
179.	κακοῦ τε	κακοῦται Id.
180.	Λευσμός	Λευσμός Casaubon.
191.	εἰς	εἰς Canter.
202. 3. 4.	Ἀπόλλων. Χορός. Ἀπόλλων	Ἀπόλλων Stephan. &c.
202.	νοσφίση;	νοσφίση, Id.
204.	ἠρκέσω	ἠρκέσει Bothe.

V. 114. The idea is: *Περὶ ψυχῆς ὁ ἀγὼν ἐστίν*, as the orators express it; and the meaning of the passage is this: 'Hear me, as you would one who pleads for his soul. In that way have I spoken, in that way hear me'. The pointing is intended to make this sense evident.

V. 179. I have here taken *χλοῦνις* (the reading of the MSS.) with Erfurdt in the sense of *viridis atas*; and this meaning of the word is borne out by etymology, although not supported by instances. From the root *ΧΑΕ* (*χλός*, *χλοῦς*) comes *χλοῦνης*, *exuberant*, *luxuriant*, an old epithet applied to the wild boar, and also to eunuchs, from their luxuriant fullness of form. And again, in an obscure verse in *Æsch.* *Edon.* (Schol. Villos. ad Il. ix. 536) *χλοῦνης* appears to have the same signification. Hence the fem. *χλοῦνις* seems to have derived the abstract signification of *vigour*.

Hermann (*de Æsch. Lycurg.* p. 9) says that *χλοῦνις* in this passage means *castratio*, but he does not enter into any explanation of the context.

	WELLAURE.	TEXT.
V. 208.	μορσίμη,	μορσίμη
209.	δίκη	Δίκη
211.	γενέσθαι	τίνεσθαι Herm.
217.	πόνον	πόνων Wakefield.
222.	κακκυνηγέτις	κάκκυνηγετῶ Herm.
230.	καὶ πορεύμασι	καὶ πορεύμασιν
244.	Χορευταὶ after Vs. 244.	Χορός before V. 244, Scholl.
246.	πάντα	παντᾶ Reisig.
253.	χυμένον	χύμενον
256.	πάματος δυσπότου	π. τοῦ δυσπότου Conject.
258.	ἀντιποίνους	ἀντιπόνους Lachmann.
259.	ἄλλον	ἄλλος Heath.
260.	τιν' ἀσεβῶν	τιν' ἀσεβῶν..... on account of Metre.
272. 73.	θεοῦ Φοίβου,	θεοῦ, Φοίβου
294.	καθιερωμένους;	καθιερωμένους,
301.	ἅμα	ἀμά Canter.
303.	τοὺς—προσνέμοντας	τὸν—προσνέμοντ'† Herm.
306.	ἀνὴρ	ἄνῆρ Wakefield.
312.	ποινᾶν	Ποινάν Ald.
319.	ἀφόρμικτος, αὐονά	ἀφόρμικτος αὐονά
332.	ἄμοιρος	ἀπόμοιρος Conject. cf. ἀπό- κλαρος Pind. P. V. 54.
338.	ὁμοίως	ὁμως Arnaldus.
339.	ὑφ' αἵματος νέου	καμάτοισιν† ex Conject.
340.	σπευδόμεναι δ'	σπεύδομεν αἰδ' Döderlein.
341.	ἐμαῖσι λιταῖς	ἐμαῖς λείταις

V. 341. Here again I have been under the necessity of introducing a new word. The laborious office undertaken by the Furies, who thereby render the rest of the Gods exempt from that duty, is compared by them to the *λειτουργίαι*, which were undertaken by individuals in order to afford the other citizens exemption from taxes, *εἰσφορά*. Now from *λαός*, Att. *λαός*, comes the adj. *λείτος* (whence Hesych. *λειτουργία*, τῶν δημοσίων τόπων), Ionic *λήϊτος* (whence Herodotus calls the Achaic Town-Hall, *λήϊτον*), old Att. *λήϊτος* (by the Grammarians written *λήϊτος*), and subsequently *λείτος*, whence *λειτουργία*. From this *λείτος* I have here supposed the ancient use of an abstract fem. *λείτη*, in the sense of *munus publicum*.

	WELLAUER.	TEXT.
V. 342.	μηδ' εἰς	μηδ' εἰς
343.	Ζεὺς γὰρ αἱματοσταγὲς	Ζεὺς γ' αἱμοσταγὲς
359.	Μένει γάρ· εὐμήχανοι	Μένει γὰρ εὐμήχανοι Wake— field.
360.	δὲ	τε Id.
368.	δέδοικε	δέδοικεν
371. 72.	ἐπὶ	ἐπὶ—ἐστὶν Hermann.
373.	κύρῳ	κύρῳ Id.
375. 76.	βοὴν, Ἀπὸ Σκαμάνδρου	βοὴν Ἀπὸ Σκαμάνδρου, §. 42— ex.
392.	θέμις	Θέμις.
394.	αἰανῆς	αἰανῆ vulg.
412.	ἦ	ἦ
413.	ἄξιαν τ' ἐπ' ἀξίων	ἄξι' ἀντ' ἐπαξίων Hermann.
424.	ἐφεζομένη	ἐφημένη Schütz.
439.	κρύψασα· λουτρῶν	κρύψασ', ἃ λουτρῶν Herm. Oruscc. IV. p. 339.
451.	καὶ	καὶ Heath.
—	ὁμως	ἐμοῖς Pauw.
453.	ὁμως δ'	ὁσίως Conject. cf. §. 51.
458.	ἀμφοτέρα μένειν,	ἀμφοτέρα, μένειν Hermann.
459.	Πέμπειν δὲ δυσπήματ'	Πέμπειν τε, δυσπήμαντ' Id.
461.	ὀρκίων αἵρουμένους	ὀρκίους αἵρουμένη Pearson and Casaub.
464.	δίκης θ'	δίκης Codd.

publicum. I will just propose, by the bye and merely as a conjecture, the reading of ΔΗΤΟΡ' instead of ΜΗΤΕΡ' in the difficult passage, Agam. 1280. *Ἀγρωρ* would then stand for *λήτεια*, like *ἔκτωρ* applied by Æschylus to the Danaids, and *θᾶκτωρ* *πειθῶ* in the same play, &c.

V. 343. Of the alterations which I have introduced for the purpose of restoring the metre (a dactylic order with a base), there are none that require any particular vindication. I would also propose to read γέ for γάρ in the Agam. (v. 1118): *περιβάλλοντό γ' οἱ πτεροφόρον δέμας*, 'at hanc amixerunt saltem dñi pennigero corpore.'

V. 413. Hermann now reads *σέβουσαι γ' ἀξίαν γ' ἐπαξίων*, perhaps rightly: and in v. 424 he reads *ἐφημένον*, with Burgess, which reading certainly has much to recommend it.

	WELLAUER.	TEXT.
V. 464.	ὀρκώματα	ὀρθώματα Pauw.
467.	φρεσίν	φράσειν Wakefield.
482.	Ἄκεα τ'	Ἄκεα δ' Conject.
491. 511.	δίκας	Δίκας
496.	ἐν φάει	ἐν φραδαῖς† Conject.
497.	ἀνατρέφων	ἀν ἀνατρέφων Lachmann.
500.	βίον	οὖν βίον Heath.
506.	ὑβρις	ὕβρις
520.	ἄτερ,	ἄτερ
524.	Τὰ πολλὰ	Ἄγοντα πολλὰ Pauw.
530.	θερμοεργῶ	θερμῶ
532.	λαπαδνόν	λαπαδνόν Herm.
535.	αἴστος	αἴστος
537.	οὖν ***	οὐρανῷ Askew.
—	Τυρσηνική	ἡ Τυρσηνική Robort.
541.	έμους,	έμους
543.	καὶ τόνδ',	καὶ τῶνδ' s. §. 36.
547.	καὶ δόμων	καταφυγών† Conject.
—	ὅπως ἐπίστα	ὅπως τ' ἐπίστα Herm.
551.	κυρώσω	κύρωσον Guelf.

V. 481. Hermann defends Heath's emendation of *ὑπόδυσιν* for *ὑπόδοσιν*, and he is probably right, but the case is not such as to justify me in departing from Wellauer. Then Hermann reads *ἄκεα τ'. οὐ βέβαια τλάμων δέ τις παρηγορεῖ*.

V. 492. I take the construction to be as follows: *ἔσθ' ὅπου τὸ δεῖνον εὖ (καθήμενον) καὶ φρενῶν ἐπίσκοπον καθήμενον δειμανεῖ*, i. e. 'there are cases where the *δεινόν*, presiding in the right place so as to control the soul, will put it in fear.' This construction is not natural, but no one who has paid attention to the combination of participles with adjectives will say that it is incorrect.

V. 496. This is one of the passages in which the construction appears to me very uncertain, for there is great harshness in supplying the impersonal *δεινόν* as the object of the sentence. Hermann reads with Schütz, *τίς δέ μηδὲν ἐν δέει καρδίαν ἀν ἀνατρέφων*.

V. 530. It is plain that *θερμοεργῶ*, and not *θερμῶ*, is the Gloss, for *θερμοεργεῖν* is an expression of later date. The admission of *θερμοεργῶ* into the text of the MSS. was owing to the statement of the Scholl. on Sept. c. Theb. v. 588, where it is said that *θερμός* is applied only to things, and not to persons.

V. 532. Hermann's emendation, *λαπαδνόν*, is undoubtedly correct. *Λαπάζειν* occurs in Æschylus, as well as *ἀλαπάζειν*, the *α* being prefixed to the root only for the sake of euphony, as in some other words beginning with *λ*.

	WELLAUEN.	TEXT.
V. 586.	εἶπον	εἰπὼν Conject.
603.	Δροίτη, περὶ ὧν τι λου- τρά	Δροίτη περιβαίνει† λουτρά H. Voss.
655.	δ' Ἄρειον	γεραῖρον
680.	Αἰδουμένους ἅνδ' ὄρκον	Αἰδουμένους ἅνδ' ὄρκον. Stanl.
687.	*Η	*Η
718. 720.	Ὀρέστης. Χορός	Ἀπόλλων Robert.
721.	Βαλούσα	Πάλλουσα
727.	ἀνὴρ	ἄνῆρ Porson.
736.	ἐπισκῆιν	ἐσήσειν Ald.
739.	δυσπραξίαις	δυσπραξίας Conject.
757. 784.	γένωμαι; δύσσοστα	γένωμαι δυσσίστα
758. 785.	πολίταις πάθον	πολίταις. Πάθον
759. 786.	μεγάλατοι	μεγάλα τοι οὐκ.
802. 833.	γᾶν	γᾶς Herm.
803. 834.	ἀτίστον, φεῦ, μῦθος	ἀτίστον μίσος (Ald.) Φεῦ
805. 836.	οἱ οἱ,	οἱ οἱ,
823.	ἐξελεύσθ'	ἐκχολουσ'† Conject.
826.	μόλις	δόμοις s. §. 42.

V. 655. I do not take γεραῖρον to be the right word, but I have admitted it into the text, because the passage cannot be translated without a verb. Besides, poetical considerations, as it appears to me, require that the name of the Aréopagus should not be mentioned before v. 660.

V. 721. Παλλεῖν is the term properly used of shaking together and turning out the lots, which resemble the ballots in many respects. I have assumed here that it may stand intransitively in this sense, as it frequently does in a different application. Cf. Porson on Orest. 316. On the interchange of παλλεῖν and βάλλειν cf. Stephan. l. v. παλλω.

V. 757. It is in my opinion much harsher to supply τί from the preceding sentence, for the object of γένωμαι (besides that it does not seem to me to give a satisfactory and connected sense), than to put the conjunctive, implying determination, without a preliminary ἄγε or φέρε; a mode of expression often used by Homer, and sometimes admitted by Tragedians. I have joined γένωμαι to the following words, on the presumption that Æschylus might use δύσσοστα in the fem. form, for δύσσοστος, quite as correctly as his πανάρκεια νόστος, and the like; and I have chosen that form in order to give more weight to the Bacchic metre.

V. 758. The augment may be omitted in πάθον quite as well as in πάθομεν, Chæroph. 413; and though the omission of the augment in a word of two syllables like πάθον is somewhat harsh, the departure from the common usage is justified in this instance by the highly excited tone of the passage.

	WELLAUER.	TEXT.
V. 845.	πειθοῦς	Πειθοῦς
850.	τῇδε γ' εὐμοίρου	τῆςδε γαμόρφ Dobree.
867.	βροτῶν ἐπὶ ῥῖντον,	βοτῶν ἐπὶ ῥῖντον Stanl.
885.	Γαίας ἐξαμβρόσαι	Γαίας ἐξ ἀμβρῦσαι.
891.	ὁ δὲ μὴ	ὁ δὲ δὴ† Pauw.
894.	ἀπλακήματα	ἀπλακῆματα Askew.
904.	εὐθενοῦντ' ἄγαν	εὐθενοῦντα γὰ Dobree.
906.	γόνος * *	γόνος δὲ πᾶς Conject.
911.	Ἐριννύς	Ἐριννύς Medic.
918. 19.	κύρι' ἔχοντες θεαί, τῶν	κύρι' ἔχοντες τὰ θνατῶν† s. §. 92.
935. 36.	πολιτᾶν, Δι' ὄργαν	πολιτᾶν δι' ὄργαν
943.	φρονούσι	φρονούσα Herm.
968.	αὐθις, ἐπιδιπλοῖζω	αὐτ', ἐπιδιπλοῖζω partly from Wellauer's Conj.
975.	δὲ	τε Herm.
978.	φρουροῦσι	φρουροῦσιν Robert.
980.	ἐξίκοιτ' ἂν, εὐκλεῆς	ἐξίκοιτ' ἂν εὐκλ.
981.	πρεσβυτίδων	πρεσβυτίδων
982.	ἐσθήμασι.	ἐσθήμασι
990.	Καὶ τιμαῖς	Τιμαῖς Herm.
—	περίσσεπται, τύχα τε	περίσσεπται τετύχησθε†?
996.	ἐς τὸ πᾶν	ἐςτόπαν
—	ἐνδαιδες	ἐνδαδες Robert.
997.	ἀστοῖσι Ζεὺς πανόπτας.	ἀστοῖς ὁ Πανόπτας Bothe.
998.	μοῖρα τε	Μοῖρά τε

V. 891. The reading is very dubious, on account of the words wanting.

DISSERTATIONS

ON THE

EUMENIDES.

FIRST DISSERTATION.

ON THE REPRESENTATION OF THE PLAY.

I. THE CHORUS.

A. MANAGEMENT OF THE CHORUS.

a. *Number of the Choreutæ.*

I. **ÆSCHYLUS** having determined to present himself as a candidate for the Tragic prize at the Dionysian Festival at which he produced his play of the *EUMENIDES*, was first of all obliged, by the regulations of the Athenian Festivals, to apply to the Chief of the Nine Archons for a Chorus. He obtained one¹, and we learn from the Didascalia that the Chorus assigned to him was that which a wealthy individual, Xenocles of Aphidna, had engaged, in the capacity of Choregus of his tribe, to collect, maintain during their training, and equip for the stage. He then proceeded to train² this Chorus for his *four* plays, that being the number which by established custom the Tragic Poet was required to produce on the stage at the same time; these were the *Agamemnon*, the *Choephoræ*, the *Eumenides*, and the *Proteus*, a Satyric drama. The training was a business which the State, whose judgment in such matters could be guided only by public and ocular demonstrations, regarded as the most essential part of a Dramatic Poet's duty; and accordingly, by old-established precedent, the prize was never awarded to the Poet as such, but invariably to the *Teacher of the Chorus*³.

Now the question is, *how many* persons did Xenocles— for according to the Didascalia he was the only Choregus with whom Æschylus was concerned on this occasion— assign to our Poet for the performance of the Choral dances and Odes in this Tetralogy?

1. χορόν ἔλαβε.

2. διδάσκειν.

3. χοροῦ διδάσκαλος.

It is well known that the old Grammarians state the usual number of the Tragic Chorus, even with Æschylus, to have been fifteen (for fourteen, the number given in their statements, only means fifteen without the Leader, or else arose from an error of the Manuscripts): whereas in an ancient Life of Sophocles, as also in Suidas, we are informed that this Poet was the first who changed the number of the Chorus from twelve to fifteen. It has indeed been proposed to transpose these numbers; but such a transposition is inadmissible here for this reason, that the Grammarians, in their accounts of the arrangement and distribution of the Tragic Chorus, have regularly the number fifteen in view (as will appear further on), and in so doing must of course have had an eye much rather to the polished Drama of Sophocles and Euripides, than to the comparatively antiquated form used by Æschylus.

Now, as far as I am aware, these accounts have been universally understood to mean, that the said twelve or fifteen individuals composed the Choruses of all four plays one after another; that is to say, the Chorus of Old Men in the Agamemnon, of Female Mourners in the second play, of Furies in the third, and of Satyrs in the last. It is of importance to observe the complete falsity of this opinion, and to consider the necessity for adopting a different hypothesis.

2. What? are we told that the same persons—persons, too, of no very high attainments in art, like the principal stage-actors, but of the ordinary class, such as could not be supposed to have received more than the usual education of Athenian citizens,—were actually so well taught and so perfect in their parts, as to go through all the various figures¹ of those numerous long dances, all the complex systems of those many odes, which occur in the Agamemnon, the Choe-

1. σχήματα.

phoræ, the Eumenides, and a Satyric drama to boot? And furthermore, are we to believe that these self-same individuals were alike skilful in personating, both in song and dance, the characters of old Men, of gentle Females, of wrathful Furies, of wanton Satyrs? And whence then did they derive the immense physical power that enabled them to sustain the Choral movements (which we know were frequently violent and impetuous, even in the solemn tragic dance²), and at the same time support the exertion of voice accompanying the dance, through all four plays? And lastly, considering the number of Tetralogies that were crowded into the compass of a short Festival, where was the time to be found between the several plays for transforming old men into mourning-women, women into furies, and these last into satyrs?

But supposing all this to have been possible, and that it could be compassed in some rational way, still there are other and more conclusive arguments against that opinion.

3. It is a very apposite remark, that besides the proper Chorus in the individual tragedies, Æschylus almost invariably employs in his dramas a considerable number of persons who are neither Players nor Choreutæ in the proper sense of the term, and yet evidently bear a great resemblance to the latter. To go no further than our Tetralogy; we have first in the Agamemnon the Female-attendants, who spread the purple carpets for the victorious Prince to walk upon from his chariot to the palace; and then in the Eumenides the Areopagites and the Female-escort of the Furies. It cannot be doubted that these characters made their entrance on the stage in solemn and symmetrical order, conformably with the spirit of ancient Art: the procession of the Areopagites and females at the conclusion of the Eumenides more particularly requires well-trained dancers; and in fact the female-escort shews itself at last to be a kind of Chorus

2. ἐμμεδεια.

by singing the closing Ode. Moreover, there is an evident congruity observable in respect to the general character, first, between the Old Men in the *Agamemnon* and the *Areopagites*, and next, between *Clytæmnestra's* Female-attendants, the Female-mourners, and the Female-escort of the *Eumenides*. All this being taken into consideration, it is by no means a far-fetched inference that we have in these instances the self-same *Choreutæ* under a slight change of garb. Whence it follows, that in addition to the proper Chorus of any individual drama, the one belonging to another play of the same Tetralogy frequently makes its appearance in the capacity of an accessory Chorus; and hence again, that the Chorus of one play must have been quite distinct from that of another, in respect of the persons of whom it was composed.

But there is a still stronger argument in favour of this supposition; namely, the circumstance that in the second play of this very Tetralogy we find, besides the proper Chorus, the one belonging to the third play already on the stage; and that too, not as in the above-mentioned instances under a different character and costume, but to all intents as a Chorus of *Furies*. This appears from a passage towards the end of the play (v. 1044), where *Orestes* exclaims:

δμωαὶ γυναῖκες, αἶδε Γοργόνων δίκην
 φαιοκχίτωνες καὶ πεπλεκτανημένοι
 πυκνοῖς δράκουσιν· οὐκ ἔτ' ἂν μείναιμ' ἐγώ.

It is true, the *Choephoræ* do not see the *Erinnyes*, or *Furies*, of whom *Orestes* speaks here; and hence it has been inferred that they did not exist at all, but in the fancy of *Orestes*;—a conception, which in my opinion goes near to destroy the entire poetic and religious consistency of the *Trilogy*. For according to *Æschylus's* idea the *Erinnyes* are as really and positively present in *this* place, where *Orestes*

first beholds them, as they are in *that*, where they are pursuing him to Delphi and Athens: and it would have been nothing less than wilfully annihilating all truth of the poetic picture, had the Poet begun by treating the very beings, whom he meant to produce in the sequel as corporeal and actually present,—nay, on whose real presence the whole plot of the following play depends,—in the light of a mere fancy, as the phantom of a diseased brain. Euripides, indeed, has done so, but Æschylus was of all poets the least capable of committing such a blunder.

We confidently assert that he whose eyes did not actually behold the Erinnyes on *this* occasion of their first appearance, must needs have remained blind to their presence in the sequel. It is true, the Chorus does not perceive them, but it is because they are visible only to such as have their eyes opened to the supernatural world, into which the Poet conducts us. In the third play, wherein the Erinnyes compose the Chorus, Æschylus has carefully avoided bringing characters of an ordinary stamp into communication with them. There, excepting Apollo and Minerva, the main characters in the Action, none see them but Orestes, who bears their tortures in his heart, the inspired Pythoness, and the shade of Clytæmnestra. The Areopagites and the Female-escort cannot be taken into account, since they do not properly bear a part, as *acting* characters, in the Drama of Divinities. The spectator on the contrary does and must behold the Erinnyes from their very first appearance: it is for *him* that the Poet tears away the veil from the invisible world, into which his inspired spirit has cast a profounder glance; and if its denizens be visible at all, they must be present to his view from the very commencement of their supernatural operations.

But fortunately for such as credit only what they have external evidence of, it is on record that such is the fact.

At least we are informed by Pollux¹ that the Erinnyes of Tragedy (and what tragedy more obviously occurs to us than this very Trilogy of Æschylus?) were raised as it were out of the infernal world through trap-doors² near the flight of steps³ leading from the Orchestra to the Amphitheatre. Now the only occasion on which the Erinnyes can and must be conceived to rise out of the infernal world is at the conclusion of the Choephoræ. At the commencement of the succeeding play they have long since been in the upper world: they have already chased Orestes from his paternal house to Delphi. Consequently the statement of Pollux affords an indirect confirmation of the assertion I have advanced, that the Chorus of Erinnyes really made their appearance on the stage, besides the Chorus of Choephoræ. At the same time he furnishes an indirect explanation of the reason why the Chorus did not see them, namely, because the Chorus, as it faced the stage, had its back turned upon the doors in question. Nevertheless it is very possible that there were particular contrivances by means of which the spot on which the Erinnyes first appeared was concealed from the view of persons on the level of the Orchestra, and visible only from the elevated stations of the stage and Amphitheatre.

4. After these explanations the relation between the *accessory* Choruses (so to speak) and the *principal* Choruses in the three tragedies may be thus arranged:

	I.	II.	III.
<i>Principal Chor.</i>	Old Men.	Women.	Furies.
<i>Accessory Chor.</i>	Women from II.	Furies from III.	Old Men from I. and Women from II.

At the conclusion of the Eumenides, in order to afford the people a splendid and withal, from the contrast of the characters, expressive spectacle, all three Choruses move

1. IV. 132. cf. 121.

2. ἀναπείσματα.

3. ἀναβαθμοί.

off from the Orchestra in the same order as they entered; the old men at the head of the procession (v. 965); then the escort of maidens, women, and aged matrons with torches and votive offerings of purple garments⁴; and lastly the awful figures of the Furies. The proper Chorus of the play leaves the Orchestra last of all.

From the preceding exposition we obtain this unquestionable result: the Choregus appoints the Poet a much larger Chorus than one of twelve or fifteen, and it is the Poet's business to distribute this large Chorus into Chorusses for the individual Tragedies and Satyric Drama composing the Tetralogy. Perhaps the consideration of this collective Chorus may help us to ascertain the original number of tragic Choreutæ with greater precision than has hitherto been done.

5. The *Tragic* Chorus, as we learn from Aristotle and others, was derived from the *Dithyrambic*, which we know from various sources⁵ consisted of *fifty* persons. This being the case, it is quite natural to suppose that the Choregus furnished the same number of dancers for the Tragic Chorus, as he had previously been accustomed to provide for the Dithyrambic, and that the distribution of these fifty persons into the component Chorusses of the Tetralogy was left to the discretion of the Poet. In this case the well-known statement of Pollux, that the Chorus of Eumenides consisted of *fifty*, may still be defended, if we suppose Pollux to have misconceived something that he had learnt relative to the number of Choreutæ for the whole Tetralogy, of which number, as we have seen, at least three-fourths were on the stage at the end of the Eumenides.

Still however the number fifty requires some modification. The Dithyrambic Chorus was *Cyclic*, and sang the

4. V. 982. From this passage we may infer that the Choephoræ were not all elderly women, although their Conductress was aged, Choeph. 169.

5. Simonid. Epigr. 58. Br.—Scholl. in Æschin. c. Tim. p. 721. R.—Tzetzes Prolegom. in Lycophron, p. 1, Pott.

Dithyramb in a circle about the Altar, passing round it first in one direction and then in the other. But the Tragic, as well as the Comic and Satyric Chorus was *quadrangular*, *τετραγώνος*¹, which latter expression is clearly and definitely distinguished from the former. Now a quadrangular Chorus is one that is divided into rank (*ζυγά*) and file (*στίχοι*, *στοῖχοι*), so as to form a quadrangle. Its number therefore must be always a composite number, as $3 \times 4 = 12$; $3 \times 5 = 15$. But as it appears that the component numbers are never so far apart that the one is double of the other (3×4 or 3×5 is the Tragic, 4×6 the Comic Chorus), it is not probable that there should be a quadrangular Chorus of 5×10 . If the Tragic Chorus of earlier times came on the stage as an undivided whole, it is much more credible that its number was *forty-eight*, 6×8 . And here by the way I venture the conjecture that the singular term, *σθησίχαρος* or Master of the Chorus², given by the Greeks to the number eight in the game of dice, may refer to the ancient custom of arranging the Chorus in eight ranks.

6. Now an equal division of this Chorus of forty-eight gives *twelve* Choreutæ for each of the four plays. Twelve therefore, recommends itself, even in this point of view, as the probable number originally employed by Æschylus. Moreover, twelve is just half the number of the Comic Chorus, for which, it seems, owing to the far less encouragement given by the State to Comedy, half as many persons were deemed sufficient, as were required for the collective Chorus of a Tragic Tetralogy. The original number of Choreutæ in each Tragedy cannot have been *fifteen*, because in that case either the collective Chorus must have extended beyond fifty, whereas its intimate connexion with the Dithy-

1. See Etym. M. s. v. *Τετραγώνια*. Schol. Dionys. Thr. p. 746. Bekker; and Villoison's *Anecdota*, II, p. 178.

2. See Stesich. Fragm. Ed. Kleine, p. 27.

rambic Chorus forbids us to suppose this; or there would be only five left for the Satyric Drama, which would be too small a number for a Festive Chorus, and far too meagre and scanty a representation of the merry crew of Bacchus, a spectacle so delightful to an audience in that early age especially.

But it will be asked, did not Æschylus unquestionably employ a Chorus of fifteen, as the old Scholiasts³ have remarked with reference to the Agamemnon and Eumenides, and Hermann⁴ has proved to the general satisfaction in respect of the former Tragedy? The fact is, we have here a remarkable instance of the force of a confident assertion; which may for a time obtain such authority, even with the most clear-sighted enquirers, that it scarcely ever occurs to any of them to doubt its truth, although all the while it may be radically false. The very passage produced in proof of *fifteen* Choreutæ furnishes conclusive evidence in favour of *twelve*, as we shall now proceed to shew.

7. The Chorus in the Agamemnon represents a Supreme Council⁵, left by the Prince in administration of the realm during his absence⁶. Suspicious of Clytæmnestra's evil disposition and deeply affected by Cassandra's predictions, this Company of Elders is filled with an anxious presentiment of the horrible event so nearly impending. On a sudden the death-cry of Agamemnon is heard from the interior of the palace (v. 1316 Well.): first of all one of the Elders draws the attention of the others to it; a second declares it is the very perpetration of the deed they dreaded; a third proposes that they should hold a consultation upon it⁷. Young men would instantly have hastened to the spot and forced their way in; but these old men, who with all

3. Schol. Aristoph. Equit. 586. Eumen. 575.

4. De Choro Eumen. Diss. I.

6. See v. 829. 857.

5. γερουσία.

7. κινουῦσθαι βουλευμάτων, v. 1320.

their integrity of sentiment betray throughout the Tragedy a degree of weakness and irresolution, proceed to debate on the course they ought to pursue, and the question with them is, whether they should summon the citizens to their assistance (v. 1321 sq.), or should endeavour to prevent the crime by forcing their way into the palace (v. 1323 sq.); or, lastly, as they would most probably arrive too late to prevent the deed, whether they should not rather inform against the murderer (v. 1341 sq.)¹ The suffrages are given in *twelve* Iambic distichs. The second proposal is carried by a considerable majority, and is confirmed by the last voter, probably the same person who moved the debate, for the offices of ἐπιψηφίζειν and ἐπικυροῦν usually fell to the same individual. The next moment the Gerontes are inside the Palace: that is, the interior of the Palace,—the Apartment containing the silver laver, the corpse of Agamemnon enveloped in the fatal garment, and Clytæmnestra still standing, with the bloody weapon in her hand, on the spot where she struck the blow¹,—is wheeled upon the stage by means of the machine called ἐκκύκλημα². The expression, ἔστηκα δ' ἐνθ' ἔπαισα, shews that Clytæmnestra, although wheeled out by means of this machinery, is still to be imagined within the apartment: of course, therefore, the Poet would have us conceive the Chorus to have forced its way in, although in fact it was still outside. Hence it is evident that the debate was over, and had been closed in due form; and hence again it follows that *all* the Elders have given their votes. For indeed, so well acquainted were the Athenians with the mode of proceeding in the debates of a Βουλή, that they would not have been very well satisfied, had Æschylus suffered three of the Gerontes to remain quite silent.

1. ἔστηκα δ' ἐνθ' ἔπαισα, v. 1352. Cf. v. 1451. 1520.

2. Cf. §. 28. for an account of this machine.

8. Thus in the above transaction there are evidently twelve Choreutæ; and the same number also appears in other parts of the tragedy. For instance, the Chorus in their conversation with Clytæmnestra and Cassandra preceding that transaction speak *twelve* times in Iambics (beginning at v. 1017); and afterwards, when the Gerontes become excited by prophetic phrenzy in proportion as the Prophetess returns to her self-possession, they sing (perhaps in pairs) *six* odes replete with emotion of a lyric character, in continuation of those sung by Cassandra, at first with and afterwards without Iambics (beginning at v. 1090). Thereupon each of the three principal Choreutæ holds a dialogue with Cassandra on her gift of prophecy and on the purport of her predictions, each dialogue regularly commencing with four Iambic verses, and proceeding in single verses. And again, after the murder, the Chorus in dispute with Clytæmnestra sings *six* Strophes and Antistrophes, which are apparently portioned out to the individual members of it.

9. Lastly, this accords exactly with our former assertion, that the Gerontes in the Agamemnon re-appear in the Eumenides in the character of *Areopagites*. For in all probability Æschylus chose to have *twelve* Areopagites, as that was the favourite number for a Council in the Heroic age. And this opinion is confirmed by the course of the proceedings in the balloting for Orestes, beginning at v. 700. Minerva there charges the Areopagites to rise from their seats, take each of them a ballot from the Altar, and throw it into the Urn provided for the purpose. Now if we reckon from this point to that where the Goddess herself takes up the last ballot from the Altar, we shall find that Apollo and the Furies speak *eleven* times, an Iambic distich every time except the first and last. This makes *twelve* nearly equidistant intervals or pauses, and there can be no doubt that

at each pause one of the Areopagites rose, took a ballot from the Altar and threw it into the Urn, whereupon, as the ψῆφος δικαστική struck against the vessel, the sound κόγξ, so familiar to the Athenian ear, was distinctly audible through the Theatre. That we are to reckon by the intervals between the speeches, and not by the speeches themselves, is evident from the number of the speeches being uneven, whereas the number of ballots is even: it is not till Minerva gives the casting vote that the numbers become odd, and Orestes is acquitted by a majority of one vote¹.

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attendant with her³ (v. 956): therefore the Chorus composed of both must contain an even number; and as the Chorus of *fourteen* appears to have been a special peculiarity in the *Suppliants* of *Euripides* (in which play there is good reason for assuming that number), we must in this instance also abide by the Chorus of *twelve*, among which number the closing Ode readily admits of being distributed. In the *Seven against Thebes* the demonstration is less concise than in the other instances: I will therefore merely state it here as my opinion, that this play ranks with those above mentioned with respect to the amount of its Chorus. But in the *Choephoræ* and the *Eumenides* the number of the Chorus is not to be inferred, as a matter of course, from that in the *Agamemnon*. Out of fifty Choreutæ *Æschylus* might allot twelve to the first play and allow fifteen for each of the two following ones, thus leaving eight for the Satyric Drama, which are not too few to form a Chorus⁴. Nay, in the *Eumenides*, independently of the testimony cited above (§. 6), which there is no decided reason for rejecting in this case, every thing speaks in favour of the Chorus of *fifteen*. For in such of the Choral Odes as are *Commatic* (i. e. sung by single individuals), *seven* distinct voices are frequently apparent; which number is to be accounted for by the departure of the Leader, so that seven pairs remained, among whom the several Odes had to be divided.

This must be made to appear by analysis of the several Odes: nevertheless I wish to draw attention here to one passage in the dialogue, in which this number seven very clearly presents itself, though in a way that, to our modern

3. Reisig (*Enarr. Œd. Col.* v. 1308,) failed to perceive this circumstance, owing to his not viewing the Chorus as a whole, without regard to the particular circumstances and feelings of the individuals composing it. *Elmsley* speaks most to the point on this subject in the *Class. Journal*, Vol. IX. 4. xvii. p. 56.

4. Pausan. v. 16, 2.

conceptions, may appear trivial. The Chorus of Erinnyes is awakened from deep sleep by the agitating presentiment that Orestes has fled from them. Half dreamingly they howl upon each other to look to and seize upon the prey. In the MSS. the verse, with the scenical annotation, runs thus:

(μυγμός διπλοῦς, ὄξυς.)
 λάβε, λάβε, λάβε, λάβε, φράζου.

But according to the Scholiast in v. 1, the metre of the verse was,

— — — — —

for he describes it as a dimeter brachycatalectic with an hepthemimer of tribrachs. He must therefore have read it (and the inference is confirmed by the comparison of his other statements concerning the metre) thus:

μὲ μὲ· μὲ μὲ. φράζου—λάβε, λάβε, λάβε, λάβε, λάβε.

And I do not hesitate with him to depart from the MSS. in placing φράζου (*give heed!*) before λάβε (*seize him!*): the natural sense also of the following lines, in which the Erinnyes are represented as hounds yelling upon the prey, strongly recommends the transposition. But there is no reason to be seen why the ordinary course of the Iambic metre should be suspended in this verse. The tragic usage is to allow inarticulate sounds, as the μὲ μὲ, μὲ μὲ here, and only such, to stand *extra metrum*; the licence by no means extends to words of the common sort, as those which follow. We are therefore not without warrant for repeating the word λάβε seven times. Thus the Iambic verse becomes complete, and the following arrangement is obtained:

<i>Leader.</i>	<i>φραζού.</i>
Voices 2, 3.	_____ λαβέ
4, 5.	_____ λαβε
6, 7.	_____ λάβε
8, 9.	_____ λαβέ
10, 11.	_____ λαβε
12, 13.	_____ λάβε
14, 15.	_____ λαβέ.

Of course this arrangement of the Poet's is not to be viewed, as we may be apt to view it, in the light of a petty and overstudied conceit, but as the substratum of a vigorous and spirited dramatic effect. Imagine a wild, fierce howl, like that of a couple of hounds in a leash trained to give tongue in a harmonizing cry, running through the whole line of Furies with great rapidity and without interrupting the beat of the verse.

b. Arrangement of the Chorus.

11. In place of a lengthened disquisition I shall here give, from the statements of the Grammarians on the subject, the arrangement of the Chorus of fifteen, the number of which it usually consisted in the subsequent period of dramatic art. The annexed figure exhibits the Chorus in two positions; the first, at its entrance by the side-passages of the Orchestra; the other, in its place in the centre of the Orchestra, about the Thymele. As the Thymele was derived from the Dionysian Altar around which the Cyclian Chorus executed its movements, it is natural to suppose its place to have been the centre of the Orchestra, as represented in the figure. But usually the Chorus stood nearer to the stage than to the amphitheatre¹; therefore, between the Thymele and the Proscenium; and the lines

1. Schol. Aristoph. Pax. 735.

have been drawn accordingly¹. The cardinal points of the heavens are assigned from the position of the Athenian Theatre on the south side of the Acropolis. They are taken into account in Soph. Ag. 874, 877, Eur. Orest. 1258.

12. The entire management of the Chorus is pervaded in a remarkable manner by its analogy to a Λόχος of soldiers drawn up in order of battle. Hence Lochos is a favourite expression of Æschylus for the Chorus; in the Agamemnon he even makes the Gerontes advance against Aegisthus with hand on sword exactly like Lochitæ. The same thing appears in the divisions of the Chorus and the various terms used to designate them. The Chorus of fifteen, in the annexed plan, enters in ranks (ζυγά) three abreast. The files of five deep are called στίχοι or στοίχοι². Besides the entry in file we find mention made of the entry κατὰ ζυγά, i. e. in ranks of five abreast³; but this, from the import of the terms ζύγον and στίχος, cannot have been the original arrangement. The Choreutæ *ABCDE*, fronting the audience, are called ἀριστεροστάται⁴; whence it follows that the Chorus usually entered the Orchestra by a western door. The place of these *left-hand* men, as being most in view of the spectators, was deemed the most honourable. Among these the third, τρίτος or μέσος ἀριστεροῦ, is the principal; it is the place occupied by the Hegemon of the whole Chorus, who in the earliest times was the same individual with the Choregus who furnished and equipped it⁵. When the Chorus takes its station on the lines in the Orchestra, his place comes to be on the

1. In the old Theatre these lines were traced upon the floor of the Orchestra or the several ranks of the Chorus, v. Hesych. s. v. γραμμαί.

2. Pollux iv. 108. Phot. s. v. τρίτος ἀριστεροῦ, where read τριῶν ὄντων τ. καὶ πέντε ζ. 3. Pollux iv. 109.

4. Phot. Pollux. and Schol. on Aristid. Miltiades, p. 202. 7. Fr. or 535, 20. Dind. where for ΕΠΕΙΧΟΝ read ΣΤΟΙΧΟΝ.

5. Phot. and Bekk. Anecd. p. 444.

Thymele itself. In fact he must needs be elevated above the other Choreutæ to be enabled to converse over the heads of the other two ranks with the acting persons of the drama. *LMNOP* are the δεξιοστάται, *right-hand* men: *FGHIK* are the λαυροστάται, so called from their standing in the *alley* formed by the other two files. Being the least exposed to view, inasmuch as in all the evolutions of the Chorus they were covered by the other two files, they were naturally those on whom least attention and care were expended. Hesychius denotes nearly the same situation, perhaps *GHI* in particular, by the term ὑποκόλπιον τοῦ χοροῦ. The expressions πρωτοστάτης, δευτεροστάτης, &c. are not to be interpreted according to strict analogy as denoting the members of the first, second, &c. στίχοι, but must be taken to mean the first, second, &c. in each στίχος; namely, *AFL* the πρωτοστάται, *BGM* the δευτεροστάται, &c. Hence Hesychius explains the πρωτοστάτης to be the first on the wing in battle-array (παρὰ τὸ κέρας τῆς παρατάξεως). The term Coryphæus seems not always to be taken in the same sense, for in Plutarch⁶ we find the Coryphæi as the foremost opposed to the κρασπεδίται as the hindmost and most remote from them, which can scarcely denote any other than the rank *AFL* who were foremost in entering. Whereas when Posidonius in Athenæus⁷ compares him who sits in the middle place of a ring with the Coryphæus of a Chorus, he must plainly mean the Hegemon; and this agrees with Demosthenes's⁸ expression of a Hegemon-Coryphæus. Accordingly all five ἀριστεροστάται *ABCDE*, as being the foremost towards the audience in the stationary position of the Chorus, may be taken to be the Coryphæi. The term Coryphæus is always connected with the idea of one who stands at the head or front⁹. Hence to the Cory-

c. Sympos. v. 5, 1.

s. c. Mid. 533.

7. iv. 152.

9. Aristoph. Plut. 954.

phæi Aristotle¹ opposes the *παραστάται*, which term seems to denote any of the rear ranks in relation to the front rank.

13. Such was the proper and stated arrangement or placing of the Chorus (*στάσις*). In this order the Chorus might make its first entrance, and very often did so. But it is by no means true that it always took up its position according to this plan from the beginning of the play. On the contrary, we know that the Chorus of the Eumenides does not form in rank and file until it is about to sing the Binding-hymn (*ὕμνος δέσμιος*) to Mother Night. It is not possible to misunderstand the express testimony afforded by the words of the Chorus itself (*ἄγε δὴ καὶ χορὸν ἄψωμεν*, v. 297), especially when taken in connexion with the discrepant structure of the preceding and subsequent Odes. And with this coincides the ancient account given in the Life of Æschylus, that the Chorus of the Eumenides entered *σποράδην*, *dispersedly*.

But the manner in which the Chorus of the Eumenides made its first entrance and executed its evolutions, until it took up a regular position, can be learned only from the construction of its Odes, which we now proceed to examine individually.

B. THE CHORAL ODES.

FIRST ODE. V. 138.

14. THERE is this difference between the Eumenides and all the other Greek Tragedies we are acquainted with, that the Chorus does not enter the Theatre at the beginning of the play, but is there from the very commencement. We see the Furies at first sunk in sleep on the stage, re-

1. Politic. III. 2.

clined on benches, until one after another they wake, start up, and take their places together on the stage. All this time the Chorus is not in its proper place, the Orchestra, but on the stage itself, the Proscenium: this is evident; for they are conceived to be within the Delphic Temple (v. 170), but the Orchestra represents the area in front of the building, as we shall endeavour to shew in the following section, when we treat of the local and scenic arrangements. In taking this their first position on the stage, the Hegemon probably is in the middle, the rest right and left, so that the one portion of them is nearer to Apollo's station, the others to the place where the shade of Clytæmnestra appeared, which doubtless was as remote as possible from the eyes of the God Phœbus Apollo, whose nature is abhorrent of such apparitions. This is perhaps the explanation to be given of the circumstance that in this Ode the first and second Antistrophes are addressed to Apollo, while the preceding Strophes rather depict the impression and feelings called forth by the apparition from the infernal world. The Choreutæ who sang the Antistrophes perhaps stood fronting Apollo, the rest had been nearer to the shade of Clytæmnestra at her apparition. At last, however, they all unite in sentiments of hatred and revenge against Apollo and the object of his protecting care.

In reference to its interior structure we have designated this Ode Κομματικά. The Odes, namely, of ancient Tragedy, divide themselves in general into two classes marked by a more important distinction than any other: that is to say, *Odes of the entire Chorus*, the chief of which are the Stasima; and *Odes sung by individuals*. The latter are either Odes sung by one or other of the Dramatis Personæ alone, (τὰ ἀπὸ σκηνῆς, or μονωδίαί); or Odes divided between the acting persons and the Chorus, which are called

at each pause one of the Areopagites rose, took a ballot from the Altar and threw it into the Urn, whereupon, as the *ψῆφος δικαστική* struck against the vessel, the sound *τόγξ*, so familiar to the Athenian ear, was distinctly audible through the Theatre. That we are to reckon by the intervals between the speeches, and not by the speeches themselves, is evident from the number of the speeches being uneven, whereas the number of ballots is even: it is not till Minerva gives the casting vote that the numbers become odd, and Orestes is acquitted by a majority of one vote¹.

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into the dochmiac rhythm; in some cases, however, relapsing once more into Iambics. But as little can I doubt the antistrophic composition of the whole Ode, with the exception of the prelude, (*προωδός*): the antithetical adjustment is quite perceptible in the first pair of Strophes (247—253), and we have at least a glimpse of it in the subsequent pair, (254—265). It is true we have, according to our arrangement of the text, a redundant dochmius in each division of the last Antistrophe, (*ἡ τοκέας φίλους* v. 261, and *ἐνερθε χθονός* v. 264); which seems to disturb the antistrophic equilibrium. But when I consider not only the general correspondence of parts which pervades the whole, but in particular the energetic thought flashed upon Orestes like lightning in these few redundant syllables, I find no supposition more probable than that the pair of voices which sang the correspondent portion of the Strophe fell in with the antistrophic pair at these supernumerary words, *ἡ τοκέας φίλους*, and so again at *ἐνερθε χθονός*. I know indeed that no instance has hitherto been alleged of such a blending of voices, but the same may be said of many other technical details of Greek dramatic art.

On these several assumptions the Ode may without any violence be portioned out to fourteen voices; at the same time I do not mean to deny that other views may have something to recommend them².

2. This Ode bears some resemblance to the first section of the first *Commos* in *Soph. Œd. Col.* v. 116. It is plain that the old men engaged in the search after *Œdipus* enter *σποράδην*, and expanding themselves in two lines sing in strophe and antistrophe, but evidently in separate divisions. The first strophe and antistrophe may perhaps best be apportioned between 2×3, and the second pair between 3×4 voices, not reckoning the Anapæsts and the portions sung by *Œdipus* and *Antigone*. In the Odes of the *Œd. Col.* all is *Commatic* till the *Parodos ἐνίππου*, *ξίνε, τὰςδε χώρας*, v. 668. Compare §. 16.

THIRD ODE. V. 296.

16. The moment for the Chorus to arrange itself in stated order arrives in v. 296, with the Anapæstic March.

Anapæsts are a metre, from their nature, adapted to accompany a firm vigorous step. The equality in respect of quantity between the Arsis and Thesis in the metre, between the stronger and the weaker portion of the rhythmical beat, gives it a staid and measured character. The reason why the arsis follows the thesis is because, by the natural law of the human pace, in advancing a step the stronger foot remains stationary in order to propel the body: when the impulse is given the foot follows after it, and does this with the more weight and force the more the body is accustomed to depend for its motion on that foot principally. For this reason the march-songs of the Greeks were in general Anapæstic; and agreeably with this arrangement it is found that wherever Anapæsts occur in Greek Tragedy, they accompany a steady pacing or march. This may be proved to be the case almost without exception¹. It is in Anapæsts that the Chorus sings at its entrance, at its exit, and when it moves towards a person or accompanies him. Every where they remind us of those marches or battle-songs of the old Dorians (ἐμβατήριοι παιᾶνες), the very acclamation in which (ἐλελεῦ ἐλελεῦ²) accorded with the Anapæstic rhythm in which they were composed. In those long series of Anapæstic systems which we find at the beginning of the *Persians*, *Suppliants*, and *Agamemnon* of Æschylus, we may perhaps see

1. See Böckh on the *Antigone*, p. 46.

2. Hence ἐλελεῖν is to strike up the War-Pæan. The ἐλελεῦ, it is plain, belongs strictly speaking to the Pæan. It is, as Plutarch *Thes.* 22. says, the accompanying ὀλολυγμός. Compare Æsch. *Sept.* 250. Hence Apollo derives his name Ἐλελεύς *Macr. Sat.* i. 17. The ἀλαλεῖν τῷ Ἐνναλίῳ comes after the ἐλελεῖν. *Xenoph. Anab.* v. 2, 14. *Comp. Hellen.* ii. 4, 17. But *Anab.* i. 8, 18, Xenophon puts ἐλελεῖν for ἀλαλεῖν. *Comp. Demetr. de Eloc.* 98. *Schol. Aristoph. Av.* 364. and *Suid.* s. v. ἐλελεῦ.

the original form of the *Parodos*, strictly so called; that is to say, of the entrance of the Chorus into the Orchestra drawn up in regular form, by rank and file. Subsequently the grand simplicity of these long marches, (which in Æschylus moreover are often very full of matter) fell into distaste. In consequence, either antistrophic odes were mixed up with the Anapæsts, as in the *Antigone*, or superseded them entirely: and from this deviation from the old procedure have arisen the difficulty and obscurity which now beset our conceptions of the *Parodos*³. At times, however, there was a recurrence to the simpler form of the elder Tragedy in this matter, as in the *Hecuba* of Euripides. The time and rate of motion observed by the Chorus in singing off these Anapæstic systems may perhaps be gathered from the circumstance that the Gerontes in the *Agamemnon* sing 118' and in the *Persians* 123 double Anapæsts in traversing the in-

2. Not, however, to such a degree as to justify Hermann in calling that a *Πάροδος* which is in reality the first stasimon. The passage of Aristot. Poet. 12, 7, *Πάροδος μὲν ἡ πρώτη λέξις ὅλου χοροῦ, στάσιμον δὲ μέλος χοροῦ τὸ ἀνευ διαταίτου καὶ τροχαίου*, which Tyrwhitt on the whole understood rightly, makes it very clear that the *Parodos* was especially distinguished for the stasimon by Anapæsts and Trochees, that is, systems or longer verses of those metres. Hephæst. π. ποιημ. c. 10. p. 128. π. σημείων c. 15, 3. p. 135. Gaisf. assigns to the *Πάροδοι* the unequally measured Anapæstic systems. As instances of *Πάροδοι* I find the following adduced. Soph. OEd. Col. 668. *ἐνίππου ξένη*. El. 121. *ὦ παῖ, παῖ*. Eur. El. 167. *Ἀγαμέμνωνος*. Orest. 140. *σῖγα, σῖγα λεπτὸν ἶχνος ἀρβύλης* (which is remarkable). Phœniss. 210. *Τύριον οἶδμα*. See Plutarch an Seni. 3. Lysand. 15. Schol. Soph. El. ad l. Metr. Schol. Phœniss. 210. Hypoth. Æsch. Pers. In the Prometheus the *Parodos* lies before the Ode *στένω σε τᾶς*, which is the first stasimon, Schol. Vesp. 270. To add examples from the Comedians, Aristoph. Nub. v. 326. *ἀέναοι Νεφέλαι, and Vesp. 230. χῶρει πρόβαιν' ἑρρωμένως* are described as *Πάροδοι*. Although these examples by no means all agree with each other, still the greater part of them serve to confirm the definition given by the Schol. Phœn. 210. *Πάροδος δὲ ἐστὶν ᾧδὴ χοροῦ βαδίζοντος, ἔδομένη ἅμα τῇ ἐσόδῳ*. Strange, that Hermann complaining of the dearth of ancient authorities on this point, should have made so little use of those we do possess. Aristot. Poet. 12, 7. El. Doct. Metr. p. 724. As to Hermann's assertion that these Anapæsts were only spoken, not sung, I look in vain for any proof of it. The probability is that the Anapæsts of the *Parodos* were chaunted in the manner of recitative. Such a mode of delivery might with equal propriety be called by the above cited Scholiast *ᾧδη*, and by Aristotle *λέξις*. In like manner the dancing paces of the *Parodos* as *ἐμβατήριοι* are to be distinguished from those which are strictly *χορευτικοί*. Comp. Athenæus i. p. 22. a.

terval from the door of the Orchestra to the Thymele, which in the Athenian Theatre must be taken at from 150 to 200 feet. The Danaids measure out the same space in 76 double Anapæsts: it is clear these young fugitives move at a swifter pace. As to the oral delivery of these Anapæsts, we may gain some conception of it by recurring to the analogy of those same Embaterian Pæans. In these the General strikes up the singing, and in some degree may be said to take the lead (*ἐξάργχει* is the expression of Xenophon and Plutarch¹), but of course the whole army took part in it. In the same manner the Cretans sing the Pæan, in the Homeric Hymn, as they move in measured time from Crisa to Pytho; Apollo himself is the leader, *ἄργχει*. Indeed in the Pæan we regularly meet with an *ἐξάργχων*. If in connection with this it be observed that in these Anapæstic Chorusses we generally find *three* systems standing in a more intimate relation to each other than to the rest; and further, that in the three Tragedies now mentioned (*Persians*, *Suppliants*, *Agamemnon*), the entire mass of Anapæsts in each Parodos resolves itself into 3×3 systems, as also that this number three pervades all the Anapæstic systems in the same tragedies, it will appear highly probable that the three protostatæ of the three files (*στοίχοι*) were the *ἐξάρχοντες*, each of whom was accompanied by the other voices of his own *στοῖχος*, and each performing one system, so that at the end of every three systems the order commenced afresh. There is no difficulty in reconciling this view with Aristotle's definition of the Parodos ("the first speech of the *entire* Chorus"), by which I understand him to mean, in the first place, that the Parodos was sung by the Chorus as a united whole regularly drawn up in rank and file; and, secondly, that all the Choreutæ bore a part in it, not indeed simultaneously, but in an order of succession.

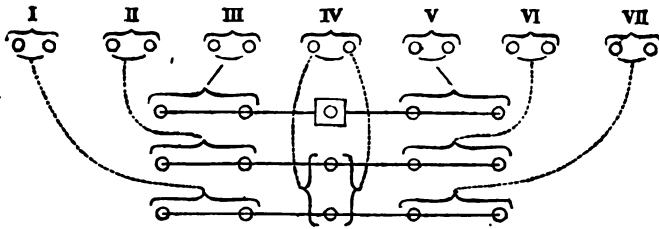
1. Xen. Hellen. II. 4, 17. Plut. Lyc. 22.

17. Now between these regular marches which accompany the *ordinary entrance* of the Chorus, and the Anapæsts now under review, there is this difference. These latter are sung by the Chorus when already in the Orchestra, and now for the first time falling into rank and file. In accordance with this object the Anapæsts themselves exhibit a peculiar structure. They resolve themselves into shorter verses, not indeed in all cases marked as such by a catalexis, but nevertheless clearly defined by other signs of a close to the verse, as well as by the order and dependence of the several portions of the sense. The separation effected upon these principles gives of its ownself seven verses of the following dimensions :

I.	II.	III.	IV.	V.	VI.	VII.
pentam.	tetram.	dim.	tetram.	dim.	tetram.	hexam.
catal.	cat.	cat.	acat.	cat.	cat.	cat.

Here, in the first place, we have visibly the *antithetic* arrangement so frequently found in Anapæstic systems on the larger scale; VI. answers to II., and V. to III., and the equipoise between VII. and I. is only disturbed by the addition of a double Anapæst. At the same time the number *seven* which appears in these verses, and the strongly marked interpunction between them all makes it not only conceivable but very probable that here as before we have the fourteen Choreutæ, omitting the Hegemon, singing in pairs. And if, further, it be considered that in falling into their places on the three lines of the Orchestra, the Choreutæ of one *στοῖχος* must needs have to move through a greater space than those of the next, and these again than those of the third, and that the Ode here sung by them as they are in the act of falling in presents us with verses of three different dimensions, (2, 4, 6 metres), the following view of the evolution offers itself with some degree of evidence in its favour. Conceive the persons of the Chorus to have previously formed into one line, nearly straight, in front of the thymele and

facing the audience, the hegemon in the centre. After uttering the words *ὑμνον δ' ἀκούσῃ τόνδε δέσμιον σέθεν*, the Hegemon ascends the thymele. Hereupon the Choreutæ, first those of the one side, and then those of the other, fall into their places in pairs, in an order the symmetry of which may be better exhibited by a few lines.



This leaves only one circumstance unexplained, namely, why the VIIth pair sings a double Anapæst more than the Ist; unless the reason is to be sought in the desire of obtaining a full and impressive close.

FOURTH ODE. V. 311.

We are now arrived at the first Stasimon, or Ode sung by the Chorus as a whole, and regularly drawn up in rank and file. This sublime and majestic composition beginning, *Mâter ἃ μ' ἔτικτες, ὦ μάτερ Νύξ*, is a Hymn addressed by the Children of Night to that ancient Goddess and Primeval Maternity, and in it they proclaim at one time with passionate excitement, at another with more of a haughty confidence, their right to the person of the shedder of maternal blood. By this proclamation they would deter every child of earth, and Orestes in particular, from the vain attempt of evading the power of the Erinnyes; by it, Orestes is to be fettered as with indestructible bonds: a purpose undoubtedly symbolized to the view of the spectators by peculiar accompanying

evolutions in their dance. On that account the Ode is called "a magically binding hymn," (*ὕμνος δέσμιος*). It therefore bears a certain analogy to the *καταδέσεις* of the ancients addressed to infernal Hermes, Earth, and similar divinities, with the object of devoting a person to destruction. This character is confirmed by the *burden* of the first strophe and antistrophe, *ἐπὶ δὲ τῷ τεθυμένῳ*, &c. Such a repetition of the particular passage which marks the proper object of the whole procedure, was usual in incantations and in songs of fate: so in the love-charm of Theocritus we have the perpetually recurring burden, "Ἰνυξ ἔλκε τυ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα, and in the song of the Fates in Catullus's Epithalamium of Thetis, "Currite ducentes subtemina, currite fusi." No doubt the accompanying evolutions of the Chorus were directed towards the stage with a motion expressive of encompassing, confining, narrowing in; men's own eyes beheld how the victim was arrested and entangled with mysterious bonds.

The *musical character* of this Ode we must conceive to have been such as would work upon the mind with a kind of gloomy solemnity. The Cithara, which, as it was managed by the Greeks, operated upon the Grecian temperament in a way that always tended to composure, cheerfulness, or equanimity, is here silent; the *αὐλοί* alone are heard, the tones of which produce at one time ecstasy, at another time delirium, and in all cases (such is the uniform judgment of antiquity) counteract the calm equipoise of thought and feeling. For assuredly that expression *ἄλυρος ὕμνος* is not a mere form of speech, any more than the *ἄλυροι ἔλεγοι* of Euripides, Iph. T. 147. Indeed we are certain we have here a purely aulodic and not a citharodic performance. (See Aristoph. Ran. 1263). Upon the same grounds as here the *αὐλός* is the sole accompaniment in a terrific scene of the Hercules Furens of Euripides, where Frenzy (personi-

fied) is instigating the hero to the murder of his children. "Hercules," says the Chorus, "shall dance to the maddening flutes of Lyssa," *μανιάσιν λύσσας χορευθέντ' ἐν αὐλοῖς*, v. 874. And again says the Chorus, v. 891, *φυγῇ, τέκν', ἐξορμᾶτε· δάϊον τόδε, δάϊον μέλος ἐπαυλεῖται*. An Ode in the Trachiniæ of Sophocles, sung in the highest emotions of joy, is likewise aulodic: *αἶρομ' οὐδ' ἀπώσομαι τὸν αὐλόν, ὦ τύραννε τὰς ἐμὰς φρενός* (v. 216).

19. And nothing could better accord with this aulodie character than *the musical mode* in which this *Stasimon* was composed. I am persuaded it was the *Phrygian mode*, and am not to be driven out of my persuasion by an obscure passage of Aristoxenus, who in his *Life of Sophocles* speaks of that Poet as having been the first to introduce the Phrygian mode in the Tragic Odes, but only in the *ἴδια ᾠσματα*, that is to say, Monodies (comp. Aristot. Poet. 12). For it is quite inconceivable that the Phrygian mode, admirably adapted as it was to Tragedy by its enthusiastic and yet solemn character, should not have passed over from the Dithyrambic Odes, to which it peculiarly belonged¹, to their offspring the Tragic Odes. The following appear to me to be the principal data upon which we are to proceed in order to ascertain what kind of rhythms were usually connected with the Phrygian harmony.

(1) A Monody in the *Orestes* of Euripides, v. 1381 sqq. It is sung by a Performer whom Euripides, to gratify the effeminate taste of that already degenerate age, brings upon the stage in the character of a Phrygian Eunuch, trembling for fear. The Poet, evidently wishing to shew off this piece of musical art and let all the world know what it is meant for, makes the Phrygian himself announce that he is singing a *ἀρμάτειον μέλος βαρβάρῳ βοᾷ*. Now it can hardly be doubted but that the *Ἀρμάτειος νόμος*

1. Aristot. Polit. viii. 7. Plut. Mus. 19. Procl. Chrestom. p. 345.

(which was aulodic, and belonged to the enharmonic genus) was composed in the Phrygian mode: for the most competent authorities² derive it from the Phrygian musician Olympus; and though others differ as to the person of the inventor, all are agreed as to its Phrygian origin³. That it is here sung by a Phrygian, that the singer himself describes it as barbarian and ungreecian, and compares it to "a mournful song or dirge (*αἶλιος*) which the barbarians with Asiatic voice utter at the death of their kings", (v. 139²), all these circumstances indicate the Phrygian kind of music.

(2) We may claim as Phrygian the extant fragment of a Dithyramb of Pindar's. The length of the Strophes,—a symptom of the approximation, even then, to that dissolution of the antistrophic form which befel the Dithyramb at a later period, when it was altogether withdrawn from the Choruses, and given up to be performed by individual professors,—and also the multiplicity and peculiar character of the rhythms, indicate a different mode of music to any which Pindar has used in his Epinicia, in which it is well known only the Doric, Æolian and Lydian are to be traced.

(3) A passage in the first Chorus of the Bacchæ, v. 159, plainly shews it to have been an Ode sung to the flute, in the Phrygian mode.

To go no further than these examples; out of the great variety of metres which present themselves to one's notice in these Odes, what strikes us as particularly characteristic are the *Cretics*, especially the resolved Cretics or Pæons⁴. Let it be remembered, too, that these very rhythms are said to have found their way into the compositions of the

2. In Plat. Mus. 7.

3. Etymol. M. s. v.

4. Comp. e. g. in the Bacch. λωτός ὅταν εὐκέλαδος ἱερὸς ἱερὰ παίγματα βρέμῃ σὺνοχα φοῖτασιν εἰς ὄρος et seqq. In the most splendid passages we meet also with resolved Choriambi, as in the Pindaric Dithyramb Τὸν Βρόμιον τὸν Ἐριβόαν τε καλέσμεν γόνον ὑπάτων μὲν πατέρων μελπέμεν.

Cretan Thaletas from the flute-music of Olympus the Phrygian¹; and that a notion of *magnificence*, μεγαλοπρεπής², was attached to these poems, above all other rhythms. Another rhythm of frequent occurrence in the above-mentioned Odes is the *Galliamb*, (a rhythm known to have originated in the hymns addressed to the Phrygian mother of the Gods³); this metre however is of a softer and less noble character than would in all places be suitable to the Phrygian mode, one of the characteristics of which is sublimity. The impetuous rhythms of the *Trochees* is also not foreign to the Phrygian style, as these examples and other authorities⁴ shew. It is also very observable that those single feet serving to introduce or close a metrical period, which we are accustomed to call βάσεις or ἐκβάσεις, are particularly frequent in the Phrygian style, and in these Odes which we are now considering, often occur at such passages and fall upon such weighty words, that one cannot help feeling that these feet must have been delivered in a particularly solemn and slow style, and have been equal in respect of time to entire periods⁵.

It seems to me impossible not to recognize here the Νόμος ὀρθίος (which was sometimes joyful, sometimes mournful⁶, but always powerful and grand), which Herodotus and Plutarch mention in close connection with the Dithyramb, and which is known to have been used by Æschylus⁷. From a passage of Plutarch⁸, attended with some obscurities, thus much at least can be gathered: that the two feet called the *Orthios* and the *Trochæus Semantus* were

1. Hoeck Creta III. p. 355.

2. Demetr. de Elocut. 38.

3. Telestes in Athenæus XIV. 626.

4. Plutarch. Erotic. c. 16.

5. Compare, for example, in Pindar's fragment ἀχέι | ται τ' | ομ | φαι | μελεων
συν αυλοισ, and the following verse. In the Orestes ὁ δὲ ξυνεργος ἀλλ' ἐπρασσ'
ἰων κακος | φῶκεν. φάρεα πορφύρεα δωρα | Κλυται | μνηστρα.

6. Comp. Agam. 1124.

7. Schol. Aristoph. Ran. 1308.

8. Mus. 28.

peculiarly apposite in the *Nómos ὀρθίος*; the former is an Iambus ($\text{—} \frac{1}{2}$) the latter a Trochee ($\frac{1}{2} \text{—}$) of twelve times, and therefore reckoning as four feet. Certainly these solemn long-drawn feet⁹, when combined with impetuous Cretics and fleet Pæons, were much better adapted to the enthusiastic Phrygian mode, delighting as it did in wild starts and contrasts, than to the purely symmetrical flow of the Doric. It is also known that the Pæon Epibatus¹⁰, a foot counting as ten times, was used by Olympus for the Phrygian mode¹¹. The circumstance that the *Nómos ὀρθίος* was connected, not indeed necessarily, (for the Cithara is sometimes used with it) but more commonly with flute music, and the fact that the deep-toned bent αὐλός, the Phrygian horn, was particularly used with it¹², well accords with the representation here given.

20. These data and inferences respecting the Phrygian mode, when applied to our Chorus, leave scarcely a doubt as to its musical character. The passages in the first Strophe, so plainly in the Orthian style,

ματῆρ ᾧ μ' ἔτικτες, ὦ | ματῆρ |

and Νῦξ, ἀλαοῖσι καὶ δέδωρκόσιν | ποῖνάν | :

again in the last Strophe,

μένει γάρ εὔ | μῆχ' ἀνοὶ τέ καὶ τέλει | οἱ κακῶν
τέ μνημόνες | σέμναι |

and λαχη θεων διχοστατουντ' ἀνηλιφ | λάμπᾳ

the Cretic periods following the former, and the turbulent Pæons at the close of the first and second Strophes—all this palpably evinces the Phrygian mode. It also appears from Euripides¹³ and the fragments of the later Dithyrambs, that repetitions of the same word and the jingle of homœo-

9. Arist. Quint. p. 38. 96.

12. Lucian Bacch. 4.

10. Id. *Ibid.*

13. Comp. Aristoph. Ran. 1315.

11. Plut. Mus. 33.

teleuta were particularly aimed at in Odes set to the Phrygian mode; (probably this was the case in the native songs of Phrygia). Some touch of this appears in the παρακωδή, παραφορά of our Ode. In those passages where the tone of feeling in the Erinnyes is of a more composed character, and which rather express a proud consciousness of their rightful power and dignity than a fear of its being disparaged, the rhythms (long dactylic periods with spondaic terminations and annexed trochaic closes) approximate to those used with the Doric mode: indeed it would be a probable conjecture that this Harmony here takes place of the Phrygian, were it not that the latter in many cases readily admits of very long dactylic periods¹.

21 With this first Stasimon the Chorus has taken up a fixed position in the middle of the Orchestra, and now leaves this place no more until the end of the play. The notion entertained by many², that the Chorus, in performing the Strophe and Antistrophe of an Ode, moved towards opposite ends of the Orchestra, and advanced to the left and right by turns, is palpably erroneous, for in that case the Chorus would be no στάσις (as it is often termed in the Tragedies themselves³) and its Ode no Stasimon⁴. There is no need to adduce a whole host of Scholiasts⁵ to prove the fact that in a Stasimon the Chorus did not leave its place. The very name speaks for itself. Only, I think

1. So at the close of the Ode in Bacch. ἡδομένα δ' ἄρα πῶλος ὅπως ἄμα ματῆρι φορβάδι κῶλον ἄγει ταχύπουν σκιρ | τήμασι Βάκχον. That the Phrygian mode admits of long verses, formed of dactylic orders, is decidedly instanced in a Fragment of the Ὀρεστιά of Stesichorus preserved in the Schol. on Aristoph. Pax. i. 727. τοιάδε χρὴ Χαρίτων δα | μύματα καλλικόμων ὕμ | νεῖν φρόγιον μέλος ἐξεν | νόντα Ἀβρῶε ἥρος ἐπερχομένον. Its metrical scheme is

3 (— — — — —) — * — * — — — — —.

2. Hermann on Aristot. Poet. 12, 8, and Doctr. Metr. p. 727.

3. Æsch. Ag. 1115. Choeph. 111. 454.

4. στάσις μελῶν. Aristoph. Ran. 1281.

5. Scholl. Eur. Hec. 647. Aristoph. Vesp. 270. Ran. 1307. Hypoth. Æsch. Pers. Phavorinus and others.

it does not warrant the inference that the Chorus in a *Stasimon* was motionless as well as stationary⁶, for in that case the Chorus in the most and longest of the Odes sung by it would, I might almost say, renounce its very nature, *χόρευεν*. But just as the old Cyclian Chorus, as described on the shield of Achilles in the *Iliad*, revolved in the dance now right, now left, like a potter's wheel⁷; so the antistrophic movement of a Chorus is to be conceived as such that, while the *individual members* change places, the *whole* occupies one and the same portion of space. For this very reason it was that the old Masters of Tactics gave the name of "the Choral evolution" (*χόρειος ἐξελιγμός*) to that evolution of a *Lochos*, by which the foremost came to be hindmost, and *vice versa*, while the *Lochos* as a whole did not leave its place. Hence it may be inferred with a considerable degree of certainty that in the *Strophe* of the Choral Dance, (just as in the *Lochos*), the *πρωτοστάται AFL* passed in a curved line to the position *EKP*; the *δευτεροστάται BGM* to *DIO*; and at the same time the *κρασπεδίται EKP* to *AFL*, and the *Choreutæ DIO* to *BGM*; all which was reversed in the *Antistrophe*. The *Choreutæ*, who from their first occupation of the *Orchestra* stood face to face, *ἀντιπρόσωποι ἀλλήλοις στήντες*⁸, now moved to meet each other from either side, in such a way as to answer and imitate each others' movements⁹, at first continually approaching each other, then passing, and at last changing places. A Chorus, fixed

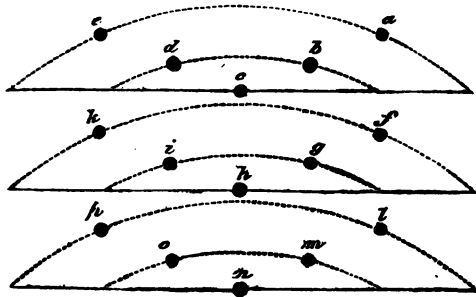
6. Boeckh on the *Antigone*, 2nd Dissertation, p. 51.

7. Π. xviii. 599. See Mar. Victoreus, p. 2501. Putsch. Euanth. de trag. et com. 2. Etym. M. s. v. *προσόδου*. Schol. Pind. Ol. p. 11. Boeckh. Schol. Eur. Hec. 647. In these testimonies we have it continually remarked that the movement which in the *Strophe* was towards the right, in the *Antistrophe* was repeated towards the left.

8. Hephæst. π. ποιημ. 14. p. 131. Comp. Schol. Aristoph. Eq. 812.

9. This is the meaning of *ἀντιστοιχεῖν* in Xenoph. Anab. v. 4, 12. comp. Sympos. 2, 20. Süvern on the Knights of Aristoph. p. 102. (German). Kolster de *Parabasi*, p. 13.

and arrested in the first quarter of its evolution, may therefore be supposed to present an aspect such as is exhibited in the following diagram: though it should be borne in mind, that the variety and expressiveness of the movement must in part have depended on the form of the curves described by the Chorus in the process of changing places in any particular Ode, as for example in our *Hymnos Desmios*.



FIFTH ODE. V. 468.

22. The character of the second Stasimon is very simple, the rhythms consisting mostly of Trochaic orders, some short, some long, inwoven into larger metrical periods. The shortest orders look like Cretics, but the general character of the Ode and the manner of connexion make it clear that they are to be read with a pause at the end as Catalectic Trochaic dipodiaë, so that the trochaic rhythm runs uninterruptedly through the whole verse, and consequently through the greater part of the Ode. Now when one of these insulated orders ($\frac{1}{2} \cup -$) ends in the middle of a word, as it is hardly to be supposed that the word should be allowed to be split in two by the intervention of the proper pause, the vacant portion of time belonging to the regular pause must of necessity have been thrown into

the time of the syllable preceding, thereby lengthening it. Words so situated would thus acquire a quite peculiar emphasis and ponderosity in the delivery; and accordingly it is found that the words in these very places are often peculiarly energetic. *τουδε μῆ | τροκτονου, εὐχερεῖ | α συ-
ναρμοσει, παθεα προσμενει τοκεῦ | σιν μετα τ' αὐθις ἐν
χρονῳ*, may serve as examples. I do not know whether this remark may not contribute towards the solution of the question concerning the ground of the difference observable in the manner of connecting rhythmical orders into Choral verses. I mean the question why Trochaic and Logaædic orders, which can scarcely be imagined to form whole verses of themselves, often stand loose and insulated, and then again in certain places are found closely combined by means of a word running over into the following order. That the Poet's aim in such places was to acquire a peculiar emphasis for a particular passage, I at least have often sensibly perceived: and scarcely any where more forcibly than in the Chorus of the *Agamemnon* at the words *σαῦ | νων* and *ᾱ | τας*, v. 707, 717. More especially as their exact correspondence in the same place of the Strophe and Antistrophe gives them the appearance of being, as it were, the two opposite poles on which the whole idea revolves. What mind would not be forcibly struck by the relation in the Strophe, how the young lion-whelp (*Aegisthus*) is brought up in the house like a dog, caressed by all and fawning upon all?

*πολέα δ' ἔσκ' ἐν ἀγκάλαις | νεοτρόφου τέκνον δίκαν,
φαιδρωπὸς ποτὶ χεῖρα σαῦ | νων ἐν γαστρὸς ἀνάγκαις.*

And then the contrast in the Antistrophe, of the grown-up lion no longer concealing his native thirst of blood:

*ἄμαχον ἄλγος οἰκέταις | μέγα σίνος πολυκτόνον,
ἐκ θεοῦ δ' ἱερεὺς τις ᾱ | τας δόμοις προσεθρέφθη.*

23. The proper rhythmical thema of the Ode now under consideration, that with which it begins, and which is ever and anon audible throughout, is the Catalectic Trochaic tetrapodia, $\overset{1}{-} \cup - \cup - \cup -$, called by the Metrists *ληκύθιον*¹, perhaps from the smoothness and lubricity with which it runs, like drops of oil from a flask. As for the *Musical mode*: these almost purely Trochaic Odes, in which nothing appears of the elevation and pomp of the Phrygian, were certainly almost invariably *Lydian*. The Lydian mode was tender, graceful, but apt to degenerate into laxity. This very character it was that gave the Trochaic metre the name *κόρδαξ*², from a soft and voluptuous dance of Lydian origin³. To counteract this enervating tendency Æschylus in the third pair of Strophes intermixes long dactylic orders: the same rhythm which tranquillizes the Phrygian here dignifies the Lydian; and Æschylus with great art reserves for these dactylic passages moral sentences or *γνώμαι*, to which the solemnity of this firm and equable metre⁴ is peculiarly adapted. On the other hand the anacrusis of Iambic dipodia, which in the last Strophe of this as of the preceding Ode, introduces the Trochaic orders, impart to this portion a more rapid and animated march, which again is most gracefully soothed down by the lovely flow of a Logædic close, of which Æschylus is in general so fond.

1. Hephæst. 6. p. 33.—Possibly the joke in Aristophanes, *ληκύθιον ἀπώλεσε*, *Ran.* 1208. foll. alludes to this. With these words Æschylus continually clips off from Euripides' trimeters precisely this lecythium ($- \cup - \cup - \cup -$). The joke indeed is principally aimed at the contents of the Prologues, which begin like a story of common life; still there may be in it at the same time an allusion to something in the ancient art of versification; a jeer at the uniformity of the Cæsural pause in the Prologues of Euripides.

2. Aristot. in Quintil. ix. 4. Cic. Orat. 17.

3. Pausan. vi. 22.—Pausanias was himself a Lydian by extraction.

4. *μέτρον στασιμώτατον καὶ οἰκωδέστατον*. Aristot. Poet.

SIXTH ODE, V. 748. SEVENTH ODE, V. 801.

24. In the two preceding Odes the tone of feeling in the Erinnyes was still suspensive and wavering. Now that Orestes has gained his cause in the Areopagus, it mounts once more into frantic rage: breaking off from the regular rhythms, they burst out into an Ode evidently *Commatic* in its nature, and accompanied with very wild movements, as one may see from the very metres employed. They are *dochmii*, a metre expressive, according to circumstances, either of sorrow or of joy, but almost always of violently excited feelings. Here also we have plainly an occurrence of *bacchii*, a metre seldom used in Tragedy on account of its unrhythmical character. In the first Ode not only the matter but the form in respect of the interspersed iambic verses indicates *three* voices, perhaps those of the three Protostatæ. The second Ode, which consists almost entirely of short and unconnected ejaculations of extreme fury, may be distributed among seven voices. The repetition of the same Ode indicates the dogged pertinacity with which they persist in the feelings to which they had already given vent, and of their utter heedlessness of Minerva's attempts to soothe them in her replies.

EIGHTH (V. 876), NINTH (V. 916), TENTH (V. 950) ODES.

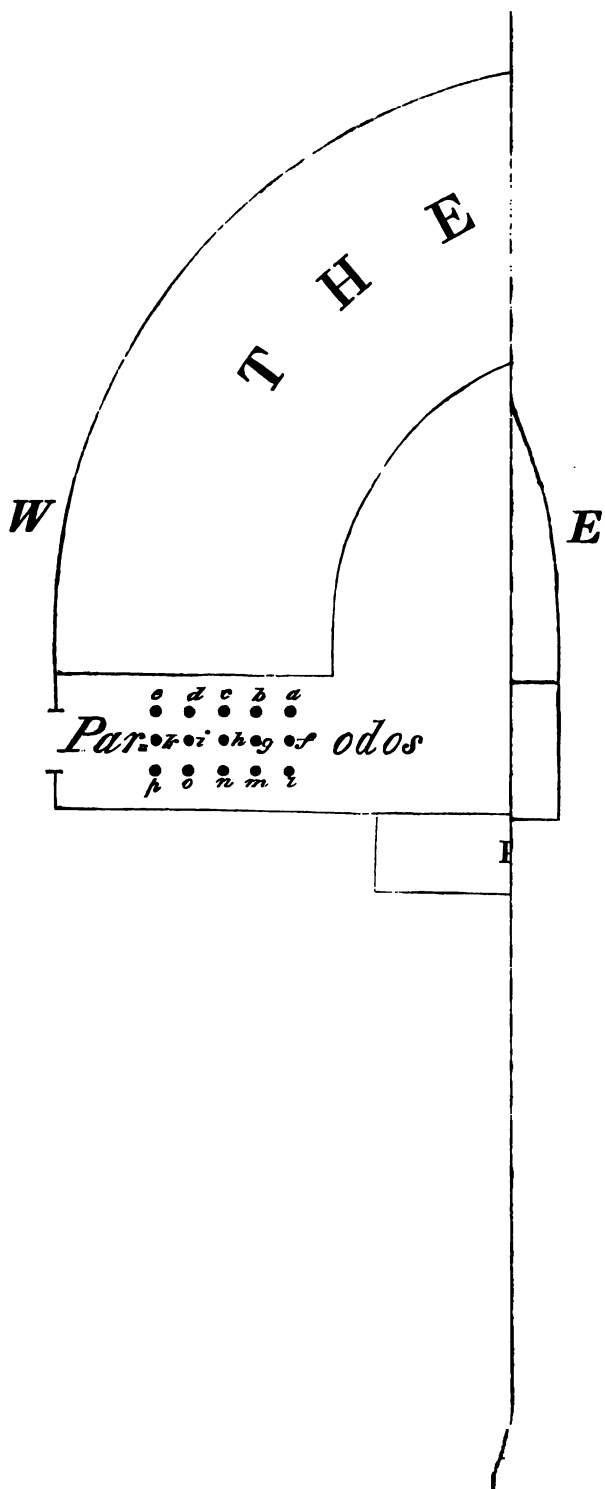
25. At last the goddess has succeeded in appeasing the frantic Erinnyes. Now comes the *third Stasimon* (no Tragedy of Æschylus has fewer than three), consisting of three pairs of Strophes, insulated indeed in respect of time by the intervening Anapæsts sung by Minerva, but nevertheless retaining the independent and composed character of a Stasimon, there being no reference in the Ode to the matter expressed in those Anapæsts, and the Strophes and Antistrophes following regularly in three pairs. The Ode, which

is a ὕμνος εὐκτικός, a song of blessing, is composed partly of light trochees, partly of solemn dactyls. The Molossi, γαιᾶς ἐξ ἀμβρῦσαι, πλουτόχθων Ἑρμαίαν, are to be measured dactylically ($-\underline{\underline{u}}- \mid -\underline{\underline{u}}-$), and thus in each instance are equivalent in time to four dactyls or eight light trochees (two Lecythia); at least this is the only way in which they can be read so as to get the right impression from them.

In the intervals between these six Strophes Minerva sings five Anapæstic systems, antithetically (related one to another,) (1, 2, 3, 2, 1). These Anapæsts are so printed in the text as to give each system as a connected whole. The minor sections are not intended to represent *verses*, in the proper sense of the term, but to divide into members the matter expressed. The usual mode of division by dimeters and monometers has the effect of frittering away the majestic roll of such Anapæstic periods.

That the goddess during these Anapæsts changes her position is evident from the bearing of them. At first she addresses from the stage the Council of the Areopagites, or rather the assembled people of Athens, and, in so doing, speaks of the Eumenides in the third person. It is not until towards the end that she personally addresses the latter; then she expresses her good wishes towards them also, and makes known to them that now she will discharge the duty of escorting the terrible goddesses into their sacred Thalamos. We see plainly that Minerva has gradually descended from the stage into the Orchestra, and ends with placing herself at the head of the Chorus, to which the Areopagites also and the escort of maidens now attach themselves. To these maidens belongs *the last Ode*; short indeed, but peculiarly solemn, and (its sense rightly understood) winding up the action with a grandly simple close.





II. THEATRE.

26. THE play of the *Eumenides* was acted in the large stone Theatre near the Temple of Dionysus. The erection of this Theatre was commenced in Ol. 70. 1, but the building was not completed till about Ol. 100, during the financial administration of Lycurgus. But a Theatre might, in the same manner as an ancient Temple, or a Gothic Church, be used for centuries without being quite completed; and we certainly have no authority for supposing that the productions of the great tragedians still continued to be exhibited in a wooden structure, whilst even the insignificant Epidaurus had obtained from the hands of Polycleetus, a contemporary of Phidias, a magnificent Theatre of stone.

The Athenian Theatre, which was erected at the time above mentioned and had given rise to scientific investigations by the most distinguished experimental philosophers of the Periclean age, Anaxagoras and Democritus, was no doubt the original model of the Greek Theatre described by Vitruvius; and this can be proved in detail. Accordingly, for information about the general plan of the whole structure, and about the divisions of the Orchestra, Stage and Amphitheatre, and so on, we may refer our readers to the works of Genelli and other Germans, who with much taste and erudition have reduced the rules and statements of Vitruvius into a connected form. The only peculiarity in the exhibition of the *Eumenides* was the arrangement of the *Stage* (called by the Greeks Προσκήνιον and Λογεῖον; the term Προσκήνιον being used to denote the space in front of the σκηνή, and the term Λογεῖον, or more anciently Ὀκρίβας, being applied to the wooden platform raised above the level of the Orchestra.)

But before we can determine the exact arrangement of the Stage on this occasion, we must first ascertain what scenes and localities were intended to be represented by the Stage, in the several parts of the Play, and by what means the Poet made his intention palpable to the spectators.

27. In the opening scene of the Play we behold the Pythoness in the open court in front of the Temple of Apollo at Delphi. She is praying to the Gods of the Temple, evidently at an altar, (probably representing the "Great Altar" of Delphi¹). This altar is frequently mentioned by Euripides in the *Ion*², and we learn from him that at the altar were carved images of divinities (*ξόανα*), which it was customary for suppliants to embrace. It appears to me a very credible supposition that these images represented the deities who had successively held possession of this sacred abode of prophecy; namely, Gaia, Themis, Phœbe, and Phœbus. I ground my opinion mainly on the expressions made use of by the Priestess herself in the Prologue. Her prayer to the four above-mentioned deities is there most pointedly distinguished from her reverential address to the others. She manifestly first of all addresses her prayer exclusively to the divinities immediately present; and after that directs her thoughts to the more remote deities, commencing with Pallas, who was worshipped under the title of *Προβάια* before the precincts³ of the Pythian Temple, on the road to Bœotia and Athens; then proceeding to the divinities of the Corycian Dripping Grotto⁴; next to the fountain-nymphs of the river Pleistus, and the fountain-god Poseidon; and lastly to the Lycorean Jove⁵, the God who dwells supreme on the mountain-summit Lycorea.

1. Pausan. x. 14, 4.

2. Cf. vv. 115. 1269. ff. 1418.

3. *τέμενος*.

4. Pious dedicatory inscriptions to Pan and the Nymphs are legible even now on this grotto. Cf. Boeckh *Corp. Inscr.* N. 1728.

5. *Λυκωπαῖος*, Steph. Byz.—In the beautiful Relievo of Homer's Apotheosis Jupiter is represented occupying the summit of Parnassus.

Hereupon the Priestess retires into the Temple, but presently returns in horror, and after describing the impression of the sight she had beheld there, quits the stage.

Immediately after is seen the interior of the sanctuary exposed to view. The very *Adyton*, the occult abode of prophecy⁶, is displayed before the eyes of the spectators. The locality of this Adytum is precisely defined by the term *ομφαλός* (Earth's-navel), which so often occurs. The Pythoëss beheld Orestes sitting on the Omphalus (40): hence the Furies call it "a seat dripping with murderer's blood from top to bottom, a seat which (by the reception of Orestes into the Temple) had contracted the abominable pollution of blood" (158). In the time of Æschylus and Pindar this Omphalus was situated in the Adytum of the Temple; and upon it sat the golden images of the two eagles, which, according to the legend, being let fly from the east and west had met here: but it was afterwards removed from the penetralia, and in the time of Pausanias was in the front court of the Temple⁷. We are indebted to modern Archæology for our present exact knowledge of the shape of this *White Stone*, as Pausanias calls it; for the semi-circular or semi-oval object, which so frequently occurs in relievos, coins, and vase-paintings, and was till lately regarded, though without any good reason, as a portion of the Tripod, has recently been discovered to be the Omphalus in question⁸. In consequence of this discovery it is now found that numerous works of Sculpture, which could not be properly understood before, are intended to represent "the God sitting on the Omphalus at the centre of the Earth,"

6. *μαρτυκοὶ μυχοί*, v. 171.

7. This point of the Delphic Antiquities has been accurately investigated and explained by Disen (Pind. Pyth. iv. 4), and by Brönsted in his work 'Travels in Greece' (German).

8. The author of this discovery is Passow (Böttiger's "Archæologie und Kunst," St. i. p. 168).

as the Pythian Apollo is designated by Plato¹. But the clearest instances are to be seen in the vase-paintings², where Orestes is exhibited, as a suppliant for protection and expiation, sitting on the Omphalus in the Temple of Apollo, exactly as described by Æschylus. On this semi-circle are to be seen stripes of various kinds, sometimes horizontal; sometimes crossing, and sometimes pendant. These I take to be bands (*infulæ*, *στέμματα*, or *ταυρία*), with which the navel-stone was decorated; and this explanation accords with an expression of Strabo's, *τεταυνωμένους*. These *infulæ*, composed of loose woollen threads, may, when knotted together crosswise so as to form a sort of net-work, be termed *γρῆνος* or *ἄγρηνον*, the name given to a net-like woollen covering worn by the ancient Soothsayers and Bacchanals³.

28. To return to our subject: together with this Omphalus, behind which perhaps the Tripod was also visible, as in the vase-paintings, there is seen in the Temple the following assembly: *Orestes*, sitting on the Omphalus; around him the Furies reclined on seats and fast asleep; beside him *Apollo*; in the back-ground *Hermes*. This assembly cannot be reckoned at fewer than eighteen persons. Now in what way, we ask, was this large company exhibited at once to the view of the spectators after the prologue of the Pythoness? For unquestionably it was not brought into view till after the prologue: the whole description which the Priestess gives of the hags who encompassed Orestes would be tame and frigid, if the spectators had already had a view of their figure and appearance, before the Priestess caught sight of them. The description is surely preparatory to the spectacle, not explanatory of it.

1. Polit. iv. p. 427.

2. See the Vase-painting edited with a learned explanation by Millin, and the collection in Raoul-Rochette's *Orestéide*, particularly Pl. 35.

3. See Winckelmann, *Mon. Ined.* p. 212, and Fr. G. Schoen, *de Personarum in Eur. Bacch. habitu*, p. 54.

There are *two* ways in which the interior of the Temple, with its assemblage of persons, might be thus suddenly disclosed to view. *One* of these methods has been already proposed by a Scholiast⁴, and among the Moderns by Böttiger⁵, (an Antiquarian of high merit for his acquaintance with the ancient stage): I mean the ἐξώστρα or ἐκκύκλημα.

Ἐξώστρα or ἐκκύκλημα (the latter expression is much more usual) denotes the *platform* or small *wooden stage*, which, in passages of the Drama where the interior of a house had to be exposed to the spectator's view, was pushed or wheeled forward⁶ through the great portal in the stone screen (σκηνὴ) at the back of the stage, and afterwards wheeled back⁷ when the interior had to be again withdrawn from view. The following decided instances of the employment of the Eccyclema occur in the old Tragedians, and may serve to shew in what cases this machinery was applicable.

(1) In the *Agamemnon* (v. 1345) there is suddenly displayed to view (evidently by means of the Eccyclema) the royal bathing apartment, with the silver laver, the corpse enveloped in the fatal garment, and Clytæmnestra, besprinkled with blood and holding in her hand the reeking weapon, still standing with haughty mien over her murdered victim.

(2) In the *Choephora* the same bathing apartment is exhibited to view (v. 967). Here likewise it is drawn out through the central door in the stage-screen; and on this occasion the Scholiasts notice the Eccyclema. Orestes is seen standing over the corpses of Clytæmnestra and Ægisthus, holding in his hands the fatal garment⁸.

4. In Eumen. v. 64: cf. on v. 47.

5. De Deo ex Machina, p. 9. Furien-maske, p. 98.

6. ἐκκυκλεῖν.

7. εἰσκυκλεῖν, Pollux iv. 128. Schol. Acharn. 407. Eustath. on Il. p. 976, 15.

8. Clytæmnestra comes out by the doorway to the right, the γυναῖκεῖται πόλαι, and is led off by Orestes into the main building through the central doorway. The door to the right belongs to the second actor, who is evidently Clytæmnestra.

(3) In the *Electra* of Sophocles (v. 1450) Ægisthus orders the great gates of the palace to be thrown open, that all the Mycenæans and Argives may convince themselves with their own eyes of the death of Orestes: a covered corpse is wheeled upon the stage on an Eccyclema; Ægisthus uncovers it; it is Clytæmnestra.

(4) In the *Antigone* (1293) the corpse of Eurydice is exhibited on the stage almost immediately after we had been informed of her suicide within the palace. The Chorus notices the Eccyclema in the words: ὁρᾶν πάρεστιν· οὐ γὰρ ἐν μυχῶϊς ἔστι; and the Scholia also mention it.

(5) In the *Ajax* (346), upon the earnest desire of the people of Salamis to see their lord and prince, Tecmessa throws open the tent: at the instant she draws aside the awning, Ajax (by means of an Eccyclema, which is again remarked by the Scholia) is wheeled out to view; he is seen holding a drawn sword in his hand and sprinkled with blood; surrounded by slaughtered cattle, and sunk in deep anguish.

(6) In the *Œdipus Tyrannus* (1297), the unfortunate son of Laius, his eyes pierced through and dripping with blood, his footsteps in need of a guide, becomes visible through the open gateway of the palace. He is evidently wheeled out on an Eccyclema; and Sophocles apparently overlooked that circumstance, when he afterwards makes Creon prohibit the exhibition of so horrible a spectacle to the open light of day, and orders Œdipus to be led back into the house (1429).

(7) In the *Hercules Furens* of Euripides (1030) the bars of the palace-doors are drawn back; by means of an Eccyclema we behold the hero asleep, bound hand and foot to a broken pillar, surrounded by the corpses of his wife and children, and by the fragments of shattered shafts and columns.

(8) In the *Hippolytus* (818) Theseus bids throw open the doors of the palace, in which Phædra has hanged herself: thereupon, no doubt by means of an Eccyclema, the corpse is seen stretched on a couch, with the fatal letter attached to the hand.

(9) In the *Medea*, v. 1314, where Jason is about to force open the doors of the palace, the Colchian Enchantress appears aloft (probably on an elevated Eccyclema) standing in the chariot presented to her by Helios: in it are also the corpses of her children¹.

29. All these instances of the Eccyclema agree in one particular, which is, that the scenes brought before the eyes of the spectators are such as would naturally take place within doors. Accordingly, the Eccyclema is not employed in cases where it would be quite as easy and proper for the persons who are the subjects of such scenes to come out to view from the stage-doors: wherever we find it employed, it is invariably where the nature of the case makes it unavoidable. It is only when the persons or objects are unable of themselves to come out, that the spectator is in a manner conducted in. In every one of the instances above given it is a scene of murder or bloody wounds which the Eccyclema brings into view: most of them exhibit groups of the living and dead, arranged no doubt according to the rules of Art; for it is certain that in no other department did the Drama approximate so nearly to the province of Sculpture as in the Eccyclema.

Hence it appears that in the scene under consideration the Eccyclema would, from the very nature of the case, have been a very unusual phenomenon; but still more so, when we consider the great number of persons who would have

1. These instances of Eccyclemas ought to be compared, for the sake of perspicuity, with those of Comedy; e. g. Aristoph. Nub. 223. c. Scholl. Equit. 1151, 1249. Acharn. 407. c. Scholl.

to be wheeled forward at once, amounting, as we have seen, to no fewer than eighteen; whereas in none of the other instances are there more than four individuals at most; nor is the Chorus ever included. How spacious must have been the moveable stage, which was capable of exhibiting at once, in a tasteful group, Orestes on the Omphalus, the gods, and the entire Chorus! and how wide must have been the portal, which admitted of their being wheeled through!

But there are further considerations, which lead us to conclude that the Eccyclema was not employed on this occasion. We first of all saw the Pythoness in the open square in front of the Temple. We are now to view the interior of the Temple; and this (we will suppose) is to be effected by means of an Eccyclema. The floor of this moveable stage must therefore be that of the Temple, now disclosed to view. Then the Furies wake, start up, and during a Choral dance give vent to their vexation and their rage against Apollo. All this still in the Temple; for it is not till afterwards that the god commands them to quit his Sanctuary. Now to suppose that the Chorus had room on this secondary stage for those wild evolutions, is still more incredible than all the rest. Consequently the Eccyclema is not at all adequate or applicable to the case; and we must imagine rather the whole stage to represent the area of the Temple.

Thus we are reduced to the *second* supposition, which, although not borne out by any external evidence, is nevertheless attended with greater internal probability than the former hypothesis. It is namely this: that, as long as the Pythoness was speaking the prologue, the space representing the interior of the Temple (*i. e.* the *Stage*) was concealed by a curtain extending the whole length and height of the stage, like the common *Aulæum* or *Parapetasma*. The Priestess stood in the Orchestra, which represented the front-

court (the Ἀυλή) of the Pythian Temple: the altar of the Prophetic Deities stood there. We must conceive a few columns in front of the stage giving it the character of a Temple. It will be seen that this arrangement answers perfectly well for the whole play.

All the preceding elucidations are founded on the hypothesis, that after the conclusion of the prologue the interior of the Temple together with the Furies is rendered visible in some way or other. This supposition forces itself upon us as a necessary and natural one, and indeed is generally received¹, except by Genelli², who has quite a different conception of the whole scene. His idea is that the whole scene between Clytæmnestra and the Furies takes place at the back of the screen. He supposes the Adytum of the Temple to be there; and that after the Ode beginning, ἰὸν, ἰὸν, πόραξ, the Furies rush one by one through the centre door upon the stage. Now there can be no doubt that the effect produced on the auditors by individual sounds and broken exclamations from the concealed interior of a tent or chamber, is very striking; but the dialogue between Clytæmnestra and the slumbering Chorus is not at all of that description; and we may be sure Æschylus was but little disposed to deprive the spectators of so striking a sight as that presented in the highly tragic figure of the royal apparition pointing to the bloody wound in her breast, and the Furies starting convulsively and fiercely in their sleep.

30. Between v. 225 and v. 226 there is a long pause. First Orestes, then the Chorus, and lastly Apollo, have each left the stage. Then all at once we are transported

1. It is also A. W. v. Schlegel's opinion. See his *History of Dramatic Poetry*.—Only Schlegel thinks the Furies are seen first of all, before they start up, merely through the open doors of the Temple; but this latter hypothesis cannot be satisfactorily reconciled with the arrangement of the ancient Stage, nor with the progress of the play.

2. Theater von Athen, p. 218.

from *Delphi* to *Athens*, and must fancy a long interval of time to have elapsed, during which Orestes has passed over land and sea ;—a disregard of the extrinsic unities quite in the character of the Æschylean Poetry. So in the first Act of the *Agamemnon* (v. 270), the beacon-fires announce the fall of Troy the very day it was taken; and by the commencement of the following Act, Agamemnon himself, after encountering great perils at sea, has landed on the coast of Argos. In so doing Æschylus only availed himself of the genuine license of art, which among the Greeks, in the province of Poetry as well as of Sculpture, while it was strictly observant of the internal connexion and harmony, treated space and time as very subordinate matters. It was not till a subsequent period that Tragedy stooped to do homage to a common-place illusion (*ἀπάτη*).

With regard to the shifting of scene required by the change of place, that could easily be effected without the intervention of the curtain, since we merely step out of one Temple into another: all that would be necessary was a contrivance in the centre door to make the Omphalus disappear at the instant the statue of Pallas was brought forward. Perhaps also the *Περίακτοι*¹ were turned round at the same time.

The *old sacred Image of Pallas*², which Orestes embraced in obedience to Apollo's command, can be no other than the carved wooden image³, which, according to the legend, fell from heaven, and was consecrated and preserved by the Autochthones of Attica in the Temple of the Goddess of the citadel (*πολιάς*). It formed the central point of the Athenian Religion, and was the only image

1. These *Periacti* were triangular shafts placed at the angles of the stage-screen, and easily moveable about a pivot: there were different views and prospects painted on the sides of them, so that by turning round the *Periacti* the near and distant landscape (*τόπος* and *χώρα*) were changed with facility and expedition.

2. *Παλαιὸν βρέτας*.

3. *Ξόανον*. Paus. I. 16, 7.

that could be designated by so general a title. Therefore from v. 226 the stage represents the Temple, or at least, if not the actual edifice, the sacred precincts of the Temple of Minerva Polias on the Athenian Acropolis. The Chorus, now in the Orchestra, is conceived to be in the front-court of this Temple. It is also in the Orchestra, certainly not on the stage, that the Areopagites subsequently make their appearance: in fact they must have taken their seats under the Amphitheatre, in the semi-circular curve of the Orchestra. For it is evidently the Poet's design to comprize the Areopagus and the assembled Athenians as a whole, and as such they are addressed in common by Minerva in her inauguration-speech. At this the first trial for murder at Athens a public assembly⁴ is conceived to be present, just as in the courts of the Homeric Gerontes; and the Goddess by the voice of the herald and blast of the trumpet enjoins silence during the sitting of the court (536). On this occasion no doubt, actual blasts of the trumpet pealed through the Theatre, and the herald's cry, 'Ακούετε λεῷ, was heard, as in court. The public assembly could not possibly be represented by a crowd of people on the stage, or in the Orchestra: the Athenians actually assembled and present in the Theatre are the people addressed on this occasion. And the finest way of exhibiting this conception would be to make the Areopagites, as we have supposed Æschylus to have made them, take their seats on stools in the Orchestra, immediately under the tiers of seats in the Amphitheatre. In that case, immediately above them sat the actual Βουλῇ, to whom the lowest tier of seats⁵ was appropriated; and above these the densely crowded mass of the Athenian population, rising tier above tier in wider and wider semi-circles. Opposite to them, like an orator on the Βῆμα, is stationed the majestic figure of Minerva, who organizes the court of

4. The λαοί or λεῷ.

5. τὸ βουλευτικόν.

Areopagus, and impresses on the hearts of the Athenians the sanctity of that institution.

In this way the Athenian people are irresistibly drawn into the very Drama, and are in a manner compelled to bear a part in the action. The Theatre is transformed, as by a stroke of enchantment, into the Pnyx, the Poet into a counselling and admonishing Orator, the mythic Past into the immediate Present, deciding on the weal and woe of the Future.

31. From the circumstance of Minerva's appointing the Hill of Mars as the place of sitting for the newly-instituted court (659), and her speaking of it as before the eyes of the spectators¹, one might perhaps be led to infer that the scene had been again shifted. But this inference cannot be supported without considerable difficulty; and the circumstance in question is satisfactorily accounted for, if we suppose a distant prospect of the hill opposite the citadel to have been delineated on a Periactos, and that Minerva pointed to that picture. Let it be observed, that in the very same passage (658) the Athenian citadel is pointed out as before the eyes of the spectators².

With respect to the style in which these views were executed, for instance, those of the Delphic Temple, the ancient Temple of Pallas, the Hill of Mars and the surrounding scenery, we may suppose a certain degree of optical illusion to have been attained, and the impression of reality to have been conveyed; for *Agatharchus*, the first who attained a degree of perfection in the art of scene-painting, in which scientific study contributed as much as

1. Πάγον—τόνδε, v. 655.

2. The only way in which I can understand this passage is, that the Amazons assail the new fortress (i. e. the town and citadel built by Theseus) by means of a counter-fortress on the Areopagus (like the Persians in Herodot. viii. 52.); and in support of this sense of ἀντιπυργῶν πόλιν, I instance the expression ἀντιδίζειν τινά, 'to assail a person.'

a bold and skilful pencil, was in all probability put in requisition for this very trilogy of Æschylus. At all events the painting must have been the more accurate, as the Athenians here beheld on the stage the identical objects they were accustomed to see but a few steps distant, only under a less antique aspect. That there was no danger of the solemn and exalted impression of tragic poetry suffering from this cause, we may be sure from the enthusiasm; heightened by Faith and Fiction, with which the Greeks were wont to regard their native land and all the sacred abodes of their home. With them Reality was blended with Legend into a majestic Whole.

From this point to the end of the play the scene remains in and about the Temple of Minerva Polias. It is from thence also that the procession afterwards sets out, to conduct the Furies to their sanctuary between the citadel and Areopagus. The female attendants of the Temple form part of this procession (978).

The altar in the Orchestra, required in the first portion of the play, is also necessary in this second larger section, because it is from the altar that the Areopagites take the ballots. The images of the Delphic Deities exhibited upon it in the first part of the play might easily be removed or withdrawn by a simple contrivance from the view of the spectators.

III. COSTUME.

32. If we desire to form a lively and true conception of the procedure of an ancient Tragedy upon the stage, we must first divest ourselves entirely of those ideas of the characters in Grecian Mythology, which we derive from ancient works of art, and which from natural reasons are continually floating before our imagination. There is not the least comparison to be drawn between the *scenic* and the *plastic* Costume of the ancient Gods and Heroes; for, as the statements of the old Grammarians and ancient works of art, (especially the Mosaics in the Vatican) sufficiently prove, there was but one general *στολή*, or Costume for Tragedy. This was nothing more than an improvement on the gay and brilliant¹ apparel worn in the processions at the Dionysian Festivals, and but slight alterations were needed to adapt it to the different dramatic characters. The following parts of dress are universally reckoned in the Costume: long *χιτῶνες* of various gay colours, falling in ample folds down to the feet; very broad embroidered girdles (*μασχαλιστήρες*)², sitting high on the breast; upper robes, frequently of purple, with gold borders and other such-like decorations; the Cothurnus; and the head-dress *ὄγκος*. As in the Dionysian ceremonies, so also in Tragedy there was but little distinction between the male and female apparel. In speaking of Heroes the Tragedians very often call their dress *πέπλος*, a garb never worn at that period by males in common life. In the ancient Mosaics one is

1. ποικίλα or ἀνθινά.

2. This girdle evidently forms part of the tragic Costume, as exhibited in the Vatican Mosaics and on the Statues of Melpomene, e. g. on the colossal figure of that Muse in the Louvre.

continually in danger of confounding Heroes with Heroines, unless where the old equestrian Chlamydes are thrown over the long, bright-coloured tunics, or weapons added, or the masks characterized by some marked difference.

We must always bear this general Costume in mind, when we feel disposed to wonder why the Ancients, with their singular reluctance to increasing the number of actors, chose to have different and often very different parts acted by one and the same individual: it must be remembered that with them there was no need of such a complete change of dress as modern principles and taste require. *We* look for *illusion* from first to last: the *Ancients* always remained, and wished to remain, conscious that the whole was a *Dionysian Entertainment*.

33. It is a well known fact that in his earlier plays Æschylus employed only *two* Actors; the one (called the Πρωταγωνιστής) performing the main characters, (i. e. those which most abound in outward or inward πάθος), the other (the Δευτεράγωνιστής), acting the more quiet and subordinate parts. Thus we find it in the *Persians*, the *Seven*, against Thebes, the *Suppliants*. In the *Prometheus* there is a *third* actor (an innovation introduced by Sophocles), only however in the prologue. But in the trilogy of the *Agamemnon*, *Choephora*, and *Eumenides*, we find a third actor throughout; a circumstance well known to the Ancients, (Schol. Choeph. 892), and not to be doubted by any attentive reader. The distribution of the parts in our trilogy was nearly as given in the following arrangement, which on the whole is pretty certain: whatever is doubtful is marked with a note of interrogation. It is taken for granted that where the same character recurs in the successive plays, it was performed by the same actor.

I. AGAMEMNON.

1. Πρωταγων.	Watchman, Herald, Agamemnon.
2. Δευτεραγων.	Clytæmnestra.
3. Τριταγων.	Cassandra, Ægisthus.

II. CHOEPHORÆ.

1. Πρωταγων.	Orestes.
2. Δευτεραγων.	Clytæmnestra, Nurse (?)
3. Τριταγων.	Electra, Ægisthus, Domestic, Pylades ¹ .

III. EUMENIDES².

1. Πρωταγων.	Orestes.
2. Δευτεραγων.	Pythoness, Clytæmnestra, Minerva.
3. Τριταγων.	Apollo.

34. I here subjoin a description of the Costume worn by the several characters in the Eumenides: the account is drawn from general sources of information on the subject, and from particular hints furnished by the play itself.

(1) *Orestes*:—wears a long, gay-coloured tunic, and over it a chlamys, fastened by a clasp on the right shoulder: at the back of his head a Petasus suspended by a thong, the Wanderer's badge. In one hand he holds, at least at the beginning of the play, a drawn sword, in the other the *ικετηρία*, i. e. a long slender olive-bough with a few leaves at the end, and locks of white wool, drawn out into threads, loosely suspended about it. His hair hangs down dishevelled³ over his face, and his pale emaciated countenance betokens the miseries he has endured.

1. The Domestic (v. 646) is not visible, and there is no need of a special actor for the part. As a mute character (v. 642—707) Pylades is represented by a *fourth* person; but where he afterwards comes on the stage as a speaking character, the third actor personates him,—*ἵνα μὴ δ' ἔγωσιν*, as the Scholiast remarks.

2. I think one reason why the two last plays take their names from the Chorus is, that in both of them the principal actor is Orestes. As far as we are able to ascertain, a play never had its name from any other of the *Dramatis-personæ*, but the principal one.

3. *αὐχμώδης κόμη*, Eur. *Orcst.* 217. 381.

(2) *Clytæmnestra*: probably in the same robe of state she wore in the preceding play, only more sombre and shadow-like. No doubt her breast is bare, and the bloody wound visible near the neck (v. 103. 562)⁴.

(3) *Pythoëss*: in a long dress such as was worn by Priests or Prophets, consisting chiefly in a tunic falling in straight folds⁵, not interrupted by a girdle. Also a laurel-wreath on her head (*μαντείᾳ στέφῃ*), and a sceptre in her hand (Agam. 1238). The mask expresses age.

(4) *Minerva*: in the long *πέπλος*, with the *Ægis* and Helmet. The *Ægis* does not sit close on the breast, as usually exhibited in works of art subsequent to the age of Phidias, but is much larger and hangs over the left shoulder down the arm, as may plainly be seen on the statues of the Goddess in the earlier style⁶. In her passage over the sea Minerva spread her *Ægis* to the breeze like a sail (v. 382). This *Ægis*-sail however, in *Æschylus*'s bold invention, answered in a manner the purpose of wings to the steed-drawn chariot in which the Goddess is described as driving on the stage (v. 383). *Æschylus* took especial delight in introducing striking figures upon the stage; but in what way he managed such matters it would be useless to enquire further⁷.

4. *Ὀρθοστράδιος*.—Perhaps she also wore the *ἀγρηνον* mentioned above, §. 27.

5. A trait in the legend, preserved alike in Poetry and Art, represents *Clytæmnestra* extending her breast to her son as he is about to murder her. (*Choeph.* 883. cf. 524. *Eur. Or.* 520. 852. *El.* 1215. *Euphor. Fragm.* 51. *M.* and the Vatican Relief explained by *Heeren*.)

6. For instance, the *Æginetic* and *Herculanean* Statues (*Millingen Anot. Uned. Monuments*, Ser. II. pl. 7. Compare *Raoul-Rochette Orestéide*, pl. 35, p. 119.) and the Athenian *Terra Cotta* in *Bründsted, Voy. dans la Grèce*, Liv. II. pl. 42. p. 170.

7. Nevertheless I will just remark that the idea expressed in *κατηρεφῇ πόδα* (v. 284.) was no doubt visibly manifested. In the ancient *ἄρμα* the Charioteer stood in a stooping posture, as shewn in numerous specimens of Ancient Sculpture: so that with female Charioteers the dress falls over the feet. (See, for instance, *Stuart's Antiquities of Athens*, vol. II. ch. I. pl. 20.) On the contrary, when combating on foot, *Pallas* plants her left leg straight in advance, *τίθησιν ὀρθὸν πόδα*, as exhibited on the *Panathenaic Vases*.

(5) *Apollo*: in a long gay-striped tunic with sleeves, and a light mantle hanging from the shoulders down the back. This dress formed part of the Pythian Costume worn by the Citharœdi in the Delphic Games. In the first scene he holds a bow in his left hand.

(6) *Hermes*: a mute character, but certainly not invisible, as many suppose. The Chlamys and Petasus, like *Orestes*; and a herald's staff in his hand.

The Costume of the *Chorus* need not be described here, as we shall have occasion to speak of it by and by in our enquiry into the meaning of the Chorus: and besides, *Böttiger* has investigated the subject very fully in his learned Dissertation on the "Mask of the Furies".

SECOND DISSERTATION.



ON THE PURPORT AND COMPOSITION OF THE PLAY.

I. POLITICAL POINT OF VIEW.

A. STATE OF AFFAIRS AT ATHENS.

35. OF all the ancient Tragedies extant, there is none in which the Mythic and the Political, the development of an occurrence in the Heroic Age and the reference to circumstances and events in contemporary public life, are so intimately blended as in the *Eumenides*. Not only is the mythological texture of the play pervaded by political allusions, as it were fine threads discernible only by the more scrutinizing eye, but the whole treatment of the *Mythos* withal so turns upon political Institutions deemed of paramount importance in those times, that by yielding oneself up to the impression of the Poem, one may for a while fancy the populace assembled in the Theatre to be an Ecclesia convened for the purpose of deliberating on matters of state and law. The speech in which Minerva inaugurates the Council of Areopagus is at the same time a popular harangue, a *δημυροπία*, clearly pervaded by a design of inculcating upon the people that they should leave the Areopagus in possession of its ancient well-founded privileges, and warning them against innovations which must inevitably issue in unbridled democracy.

The *Areopagus*, although no longer an exclusive corporation of caste, now that every Athenian citizen had become eligible to the office of Archon, and Archon to that of Areopagite, was nevertheless of momentous importance to the aristocracy at that æra of rampant democracy; and that on many accounts. The office was for life; the members few in number; the Council had lost little of its vast influence; it maintained within itself a high tone of sentiment, which

doubtless the elder and aristocratic members imparted to the new comers elected on the reformed constitution, but only after full and unrestrained examination by the existing bench: above all, the great mass of the Demos had been trained from their earliest years to stand in awe of this body, and despite of their own propensities continued so to do. Thus it acted as a check upon the schemes of a policy tending in every direction to seduce the Athenians from the course of hereditary customs into a temper till then unknown to them; a lust of power, pomp, and pre-eminence; the effect of which was to make the Orator, who could sway and agitate an Ecclesia at will by the force of his imagination, the only real power in the State, before which all established authority sank into insignificance. *This* was the spirit of the policy pursued by Pericles and his partizans. One of these was Ephialtes, a man who has been unfairly represented as a mere vulgar tool of that great character, whereas we are authorized to conceive of him as an eminent, and (faction apart) irreproachable Statesman and military Commander¹. This Ephialtes, son of Sophonides, it was, who at that time moved in the Ecclesia a psephism by which (as Aristotle observes²) the constitution of the Areopagus was mutilated, the influence of the Council weakened (so says Diodorus, xi. 77.) and its famous hereditary usages annihilated. According to Plutarch's more distinct account³, by this psephism the Areopagus was deprived of its power and of all its judicial cognizance, some few cases only excepted; and, to conclude with Cicero's⁴ representation of the affair, by the destruction of the Areopagus all authority was vested solely in the Ecclesia, and the State was bereft of that which

1. The character of Ephialtes is vindicated by Wachsmuth in his *Grecian Antiqq.* II. p. 60. (German.)

2. Polit. II. 9, and similarly Pausan. I. 29. 5.

3. Pericl. 7. 9. Cim. 15. Cf. Reip. ger. Præc. 10. 15.

4. de Republ. I. 27.

adorned and dignified it; a reflection which Isocrates⁵ dilates upon with his wonted diffuseness.

36. Diodorus places this occurrence, as contemporary with the Ægyptian war, under Ol. 80, 1. But as that historian, in his unfortunate style of narrative, which follows neither the pragmatistical nor the annalistic method, but a confused mixture of both, comprizes in the same year the events of subsequent years as far down as Ol. 81, 1, we cannot be at all sure that the attack of Ephialtes on the Areopagus occurred precisely in Ol. 80, 1. Judging from the impression conveyed by our tragedy, which we know for certain was exhibited in the 7th or 8th month of Ol. 80, 2. (either at the Lenææ, or at the great Dionysia,) we are led to believe that the conflict was at that time still undecided, and that hopes were still entertained of being able to rescue the Areopagus from the degradation with which it was threatened. I cannot conceive it possible that Æschylus would have put into the mouth of the National Goddess herself the declaration,

ἔσται δὲ καὶ τὸ λοιπὸν Ἀιγείῳ στρατῷ
ἀεὶ δικαστῶν τοῦτο βουλευτήριον (v. 653, 4.),

if the occurrences of the preceding months had belied the assertion, if the Areopagus had at the very time almost entirely ceased to be a high Court of Judicature. Had that been the case, how could the Poet have made the Goddess repeatedly declare that her Institution was founded *for all time?* (v. 462. 542⁶.) In the sequel there is to be sure an

5. Areopagit. §. 50. sqq.

6. I find nothing adverse to my opinion in θεσμὸν τὸν: θεσμὸν is predicate of the object τὸν, τὸν by the Greek idiom being attracted by the predicate; so that the meaning is "*this as a Thesmos.*" The sense of v. 542 is this: it behoves, first, the whole city to all eternity (i. e. the citizens actually present, in the play conceived as future) to attend to my θεσμοί, and next, that these should be attended to for the purpose of settling the dispute between the present parties, Orestes and
the

indication of no slight anxiety, but then it is attended with an expression of confident reliance on the ultimate triumph of the righteous cause. This is surely not the tone of a defeated man, driven off the field, too, before ever he could battle for his political aims with the weapons of poetry. As the action of the tragedy advances, the Poet's confidence appears to rise, and Minerva's noble expression,

——ἀλλ' ἐκράτησε

Ζεὺς ἀγοραῖος· νικᾷ δ' ἀγαθῶν ἔρις ἡμετέρα διὰ παντός,

though it more immediately applies to the suit between the Eumenides and Apollo then before her, is evidently pointed at the contentions existing in the Athenian Ecclesia in the Poet's own times.

Ephialtes certainly did not attain his object in *one* Ecclesia. The question may possibly have been adjourned; or, if we suppose citizens to have come forward previous to the voting, and bound themselves over to indict Ephialtes for an unconstitutional measure (*παράνομον γράφεσθαι*), the motion may have been postponed for a longer period; nay, strictly speaking, it was not allowable for such a change in the Constitution to be brought into operation by a mere decree of the people (*ψήφισμα*); for that purpose a law (*νόμος*) was requisite, which demanded much more extensive preliminaries. It is not possible perhaps at the present day to come to any accurate decision on this point, since we do not know to what extent the proceedings in these matters, which we learn from the Orators, are applicable to the time of Pericles: but thus much, it appears, is certain, that the motion had not come to a final issue at the date of the acting of this tragedy. For in it the Poet speaks in such

the Erinnyes. The irregular construction in the second verse (*καὶ τῶν δ' ὅπως, κ. τ. λ.*) presents no difficulty. In the first member the main idea lies in *πόλις*, in the second it is contained in *μάθειν*.

a tone of triumphant confidence concerning the Areopagus, as could not have been grounded on a forlorn hope that the psephism might yet be thrown out, or (even if it had passed) that the law might be repealed by impeaching the mover of it.

This period must be regarded as the Epoch in which the opposite parties, after a long fostering of mutual hatred, strained their powers on either side to the utmost, and tried every possible means to turn the scale of victory in their own favour; as a crisis in which the political ulcer came to a head, and discharged the morbid matter which had been so long gathering. Little as we are acquainted with the internal history of Athens at this period, the little we do know of it directly implies such party-strifes running to the very highest. The movements against the Areopagus are beginning: Cimon returns from Laconia with the Athenian army, which fancies itself contemptuously rejected and deeply aggrieved by the Spartans: under such untoward circumstances Cimon, the aristocrat and friend of the Spartans, has but little influence with the people; they even carry their resentment against Sparta so far as to dissolve the long-established confederacy with that State, and immediately form a league with her hereditary enemies, the Argives and the Thessalians; Cimon himself is expelled by ostracism, probably at the very time when the degradation of the Areopagus was resolved upon: the Spartans, however, defeat the Athenian army in a pitched battle at Tanagra, and the oligarchic party, being again elevated by that victory, has recourse even to treacherous means in its endeavours to overthrow the democracy. The nocturnal assassination of Ephialtes seems to have some connexion with these machinations: however, the actual perpetrators of the deed were never detected; just as though the very Furies had felt themselves disparaged by the degradation of the Areopagus,

and therefore wreaked their vengeance on the author of the insult done to their dignity.

The *Chronology* of this period is very difficult to settle by reason of the great confusion in Diodorus. (See Clinton, *Fast. Hellen.* p. 259). The following Table is drawn up from Thucydides, Plutarch, and Diodorus: such of the data as are certain are printed in *Italics*.

Ol.	
78, 4.	<i>Beginning of the Helots' Rebellion</i> (in the first year of the Thasian War.)
79, 2.	Reduction of Thasos by Cimon.
—, 3.	Cimon in Laconia. Beginning of the Egyptian War.
80, 1.	Dismissal of the Athenians from Laconia.
—, 2.	Rupture between Athens and Sparta; and league with Argos.
—, —	<i>Party-strifes respecting the Areopagus. The Eumenides of Æschylus acted.</i>
—, 3.	Ostracism of Cimon. War with the Peloponnesian naval-powers.
—, 4.	<i>Battle of Tanagra. Oligarchic intrigues.</i>
81, 1.	Annihilation of the Athenian power in Ægypt. (Death of Æschylus.)
—, 2.	Transportation of the Helots to Naupactus under the command of Tolmides.
	Continuation of the War with the Peloponnesians.
—, 4.	Recall of Cimon; and his negotiations at Sparta.
82, 2.	<i>Five years' truce</i> ¹ .

37. It still remains for us to ascertain the *extent* and *nature* of the privileges withdrawn from the Areopagus. On the first point, and especially with respect to the period at which the Areopagus recovered the whole or the greater part of its lost privileges, the most careful investigations have lately been instituted; and the results of those enquiries are in my opinion conclusive, as far as our subject

1. *Obs.* Clinton adopts the statement of Plutarch (Cim. 16, 17.) who says that the Athenians *twice* assisted the Lacedemonians: but this is nothing more than a repetition of the same occurrence, as plainly appears from the account in Thucyd. i. 102. Plutarch's narration (Cim. 15.) that, at the time of the revolution brought about by Ephialtes, Cimon *πάλιν ἐπὶ στρατείαν ἐξέπευσε*, cannot have any thing to do with the expedition to Laconia, but is to be referred perhaps to his participation in the Ægyptian war. However, in the whole of his account, Plutarch is far from clear and accurate.

is concerned²: I allude particularly to the assertion that Ephialtes did actually deprive the Areopagus of the jurisdiction in cases of homicide (δίκας φονικὰς). For in the first place, this was really the most important part of its jurisdiction, nearly the whole of which, according to Plutarch, it lost at that conjuncture; and moreover, it gave the Areopagus, especially in times of civil commotions and riots, considerable political authority, the very thing of which Ephialtes wanted to deprive it. In the next place, it was scarcely possible to sever a portion only from that jurisdiction, because whatever could be detached from it had already been transferred to other courts, namely those of the Ephetæ: at the same time it is very likely that certain actions for impiety (ἀσέβεια), which also came under the cognizance of the Areopagus and were of a more limited and definite nature, were left to its decision³. Furthermore, Lysias⁴ says, about sixty or eighty years later, that in the time of the Judges to whom his oration is addressed the Areopagus was reinstated in its hereditary right of decision in actions for homicide, and that it was still in possession of that privilege. Lastly, (and this evidence is quite as conclusive and convincing as any historical datum), it is palpably the design of Æschylus to support the Areopagus in its authority in actions for bloodshed; consequently it must have been in this quarter that its rights were attacked. It is true he also dwells much upon the circumstance, that this court of judicature is at the same time a deliberative

1. Cf. Boeckh. *Proem. Ind. Lect.* 1826-27, 1828-29. *Corp. Inscript.* i. p. 896.

2. Euripides's distrust and fears of the Areopagus as the Guardian of Religion (Aristot. *Rhet.* III. 15.) do not fall within the latter years of his life, when that free-thinking Poet was in a measure converted, as I think we may infer from the *Bacchæ*.

3. *Orat. de Cæde Eratosth.* §. 30. αὐτῶ τῷ δικαστηρίῳ τῷ ἐξ Ἀρείου πύργου, ᾧ καὶ πατρίον ἐστὶ καὶ ἐφ' ὧν ἀποδίδεται τοῦ φόνου τὰς δίκας δικάζειν, διαβρέθην εἴρηται τοῦτον μὴ καταγινώσκειν φόνον. I cannot understand this passage in any other sense than that I have given.

council (v. 640, 654, 674), whereby no doubt he means to vindicate its claim to consult, as it had hitherto done, for the preservation of good morals¹, as well as on dangers menacing the constitution and the public safety; and in calling that council "a watchful safeguard under which the State might sleep securely" (v. 675), he distinctly implies his opinion that it is desirable the Areopagus should maintain a continued superintendence, and not merely interfere as a tribunal in cases where it might be called upon to decide. But the whole scope of the play is to exhibit the Areopagus in its highest dignity and sanctity, as a conscientious criminal court, entrusted of old by the national Goddess herself with the important charge of putting a termination to a long series of troubles and miseries.

38. Such were the political principles pursued by Æschylus in this business, and such we find him maintaining throughout life. As an Athenian citizen and a patriot, Æschylus on every occasion recommends to his fellow-citizens temperance and moderation in their enjoyment of democratic liberty, and in their ambitious schemes against the rest of Greece. Æschylus was a zealous partizan of Aristides, and opponent of Themistocles, those two statesmen being then opposed to each other in a similar way to that in which Cimon and Pericles were afterwards. As early as Ol. 76, 4, in which year the *Persæ* was acted, we find evident symptoms of this partiality; the share Aristides had in the victory of Salamis, the massacre of the Persians at Psytalia undertaken and executed by him, is dwelt upon by

1. In the early times the Areopagus exercised a moral superintendence in the manner of the Spartan *Γερουσία*, and after the time of Demetrius Phalereus it was re-invested with that authority in conjunction with *Γυναικονόμοι*, *Σοφρονιστάι*, and other Boards of Inspection; but how much of that prerogative it retained in the time of Ephialtes is a very difficult question: we can only assume it in general as a very probable case that the democracy, which even then was powerful and throughout Greece a decided enemy to such controul, had left but little of it remaining.

our Poet with delight (v. 439, sqq.) in comparison with the exploits of Themistocles, whereas Herodotus's account of the affair (VIII. 95) implies that it nowise deserved to have so great a stress laid upon it. Again, in the same play it is said (v. 341) that *men* are the safeguard of a city, and not *walls* (ἀνδρῶν γὰρ ὄντων ἔρκος ἐστὶν ἀσφαλές), a sentiment which stands in opposition to the opinion of Themistocles, whose schemes required that Athens, and especially the Peiræus, should be fortified in the strongest manner possible. But the Poet's political bias is still more clearly marked in the *Seven against Thebes*, which was acted it is true after the Persæ², but still during the lifetime of Aristides, probably about Ol. 77. It is well-known that the beautiful verses on the wise and virtuous Amphiaræus were universally applied by the audience to Aristides³, and there is not a doubt that in this animated and glowing portrait Æschylus was inwardly elevated by the thought of that "just" man. Now Amphiaræus is placed among a set of overbearing, boastful, and ambitious men, and exhibited as the only excellent character of them all, one whose heart gives birth to honest desires and resolutions, and whose wont is to utter what is right or hold his peace (v. 601). But even this virtuous man cannot escape ruin, inasmuch as he is leagued with such a worthless set and has for his fellow-citizens a race of men who hate the stranger and despise the Gods,

— ξυμπολίτης

ἐχθροζένοισ τε καὶ θεῶν ἀμνήμοσι (v. 587).

Such, no doubt, in Æschylus's view was the station then occupied by Aristides in juxta-position with the grasping and unconscientious party of Themistocles, whose projects obviously extended to the subjugation of the rest of

2. Vid. Schol. Aristoph. Ran. v. 1048.

3. Plut. Aristid. 3. Ἀποφθέγμα. βασιλ. p. 116. Hutten.

Greece. And in this same play the observation that the people on having escaped from great troubles is difficult to manage (v. 1035), is borrowed from the history of those times, when the Athenian populace, full of pride and insolence on the score of their achievements against the Persians, clamorously demanded new privileges and liberties, a partial concession of which even Aristides considered to be rendered expedient by the spirit of the age.

But if the political bent pursued by Æschylus all his life was such as we find it in his defence of the Areopagus in the *Eumenides*, we may readily conceive how fruitless his exertions must have appeared to him, and how sorely his heart must have been filled with vexation and sorrow, when, after all, the demolition of the authority of the Areopagus was accomplished, and that unlimited extension given to the democracy, which he had regarded with so much alarm. It is very probable that (as hinted in an old Epigram¹) in order to shun the ill will of his fellow-citizens as well as his own mortified feelings, he retired immediately after the victory of the adverse party to Sicily, where he died at Gela, in Ol. 81, 1, three years after the exhibition of the *Oresteia*.

B. EXTERNAL RELATIONS.

39. The political part of this Tragedy, however, refers not only to revolutionary attempts at home, but also to foreign relations of the State.

A short time previous to the composition and exhibition of this drama, Athens had dissolved the somewhat unnatural league with Sparta, and had formed an intimate confederacy with the *Thessalians*, their former Allies, whose cavalry served admirably to complete the Athenian force, and with *Argos*,

1. Τίς φθόνος ἀσπίων Θησείδας ἀγαθῶν ἔγκοτος αἰὲν ἔχει;

whose now democratised constitution and rooted enmity to Sparta greatly recommended it as an Ally in such times². The sea-port towns of the Peloponnese, which lay opposite to Athens, and were a main support to the Lacedæmonian party, whose navy they supplied, were now as it were hemmed in, and assailable on both sides; and by cutting off all aid from Sparta it was possible they might even be brought under subjection to the Confederates. Thus was this Alliance with Argos an event, which doubtless every Athenian, in the full anticipation of a new rise of the Athenian power, regarded with feelings of especial joy and hope.

Now Æschylus has connected this confederation with the story of his play in a very simple as well as ingenious manner. Orestes, having been rescued by the Athenian Goddess and the Athenian Areopagites from all his troubles, on his departure takes an oath, not only on his own account, but in the name of all the Argives for ever, to maintain a firm alliance and friendship with the Athenians (v. 734. sqq.), and the same promise had been before held out by Orestes (v. 279), and by Apollo (v. 639), as a motive for Minerva to receive the fugitive and support him in the trial. Hitherto that engagement had almost constantly been so far observed, that Argos had never been at war with Athens, which indeed its geographical and political position forbade³: now at last the two States had entered upon a new and more intimate connexion of great political moment, and it is to this the above-cited passages refer.

It is true, a person conversant with history might object to the Poet's putting this announcement in the mouth of Orestes, that this hero was not an Argive but a Mycenæan,

2. The Alliance with Argos is generally placed earlier, but by that means the time of the Athenian auxiliary army's stay in Laconia is too much contracted, and the dissolution of the Symmachia is too far removed from the commencement of the War with the Peloponnesian naval-powers, which is fixed at OL. 80, 3. (Corp. Inscr. v. 165).

3. See however Herodot. V, 86.

and that Argos and Mycenæ not only were distinct states in the mythic age, but existed as such even in historical times, until a very few years before the *Orestea* was exhibited, when the Argives succeeded in taking the Cyclopean walls of Mycenæ, and reduced the real city of Orestes to a heap of ruins. But then the very fact that Mycenæ no longer existed enabled Poets, who delighted in connecting the realities of the Present with the reminiscences of the Past, to substitute Argos in the place of Mycenæ. Indeed the Argives along with their conquest of Mycenæ had, so to speak, won the mythic and heroic splendour and glory of that famous city: and moreover the indefinite use of the word Argos by the earliest Poets, sometimes in the extended, and at other times in a more limited sense, contributed its share to the transfer. In fact *Æschylus* is in this particular the most consistent of the Tragedians; in his extant tragedies he never mentions the name of Mycenæ, but in the spirit of mythic fiction concentrates upon Argos all the dignity and splendour of the old legends; whereas the other two Tragedians are more lax in this respect, making Argos and Mycenæ sometimes distinct and sometimes identical¹.

40. In these sentiments towards Argos our Poet shews himself very consistent, inasmuch as on other occasions also he appears to have been favourably disposed towards that State, and an advocate for an alliance with it. In the *Suppliants* the Argives are highly commended for having afforded refuge to the persecuted Danaids; and in long benedictory Odes we find the wish expressed that their city might be stormed by no enemy, devastated by no famine nor plague, unsettled by no internal broils. The reference to contemporary relations is expressed yet more plainly in the following prayers (679. sqq.), that the Demos, in whose hands was vested the chief authority

1. Cf. Passow in Wachsmuth's *Athenæum*, III, ii, p. 192. Dissen on Pindar *Nem. x*, Introduction.

over the city, might in conjunction with a prudent right-spirited Magistracy, protect the dignity of all to whom dignity was due, and render to all foreign States, without harm, whatever was right, on the faith of international agreements, rather than have recourse to war². Although this passage contains no definite reference to an Alliance of War, still it is evident that the play was written at a time when the Athenians were favourably disposed towards the Argives, and regarded the liberty of the people in that State as a support of their own republican Constitution: it is true, no league was as yet formed with them, but the compacts made for the mutual adjustment of lawsuits shew that it was in contemplation. Such, in all probability, was the state of public feeling at Athens as early as the end of Ol. 79, when Cimon succeeded, although not without considerable difficulty, in his desire to be sent with an army to the aid of the Spartans³. It was at this period (Ol. 79. 3.), that Athens first carried the war with the Persians into Egypt, and those very conclusive arguments adduced to shew how little Greeks need dread a contest with Egyptians, (v. 742. and 931. papyrus-fruit and barley-wine would never stand against wheat-bread and the juice of the grape), must have told admirably upon the war-loving Athenians, who were soon to come to blows with that nation on the banks of the Nile. In this way we arrive with others⁴ at the conclusion that the Trilogy to which the *Suppliants* belonged was exhibited only a few years previous to the *Oresteia*; and if there is an apparent objection to this in the circumstance of there being *three* Actors throughout in

2. The above translation rests upon some conjectural emendations in the 4th Strophe, which is rather perplexed:

Φυλάσσοι τιμίοισι τιμὰς
τὸ δῆμιον, τὸ πτόλιον κρατύνει,
προμαθεὺς τ' εὐθύμητις ἀρχά·
ξένοισι τ' εὐξυμβόλους, πρὶν ἐξοπλίζειν Ἄρη, δίκας ἄτερ πημάτων διδοῖεν.

3. Plut. Cim. 16.

4. See particularly Boeckh *Trag. Princ.* p. 54. Also Haupt. *Æsch. Suppl.* c. 7.

the Orestea, whereas in the Suppliants there are only *two* (one acting the characters of Danaus and the Herald, the other personating the King), the only inference deducible from that circumstance is, that Æschylus did not follow the example of Sophocles in the constant adoption of a *third* Actor till quite at the end of his career.

41. This friendly feeling towards Argos, which had so much influence on the dramatic compositions of Æschylus in the 79th and 80th Olympiads, may perhaps subject our Poet to another charge from those who expect to find in him a decided political bias, a thorough-going party-spirit. For in fact the Alliance then formed between Athens and Argos was neither more nor less than a manœuvre of the party whose aim was to disengage Athens from the Peloponnese, (to the entire abandonment of the Confederacy which the independent states of Greece had formed between themselves for the purpose of repelling the aggressions of Persian power), and to constitute her Mistress of the seas, islands, and maritime cities of Asia: and this very same party it was which overthrew all the bulwarks and defences of the Old Constitution, in order to allow of their hurrying along the Demos, in the bold imaginative flights of their Orators and Leaders, to the execution of those daring schemes. Now here is Æschylus, a man of aristocratic sentiments, labouring upon Cimon's principles for the preservation of the Areopagus, and yet running counter to Cimon's aims by eulogizing the league with Argos. If this procedure be alleged against Æschylus as an inconsistency, it is sufficient to reply that, correct as may be this representation of the connexion between the domestic and foreign policy of the Athenians of those times, it by no means follows that Æschylus was bound to attach himself to a party exclusively, and thereby run into extremes unworthy of an enlarged mind. As a moderate man he might be of opinion that Athens was compelled by the general aspect of her position to disengage

herself from Sparta and pursue her plans independently, and yet hold that the real welfare of the State demanded the strict maintenance of civil order, reverence for ancient institutions and vested rights, and the upholding of the aristocratic element embodied in the Areopagus; and on the whole this was perhaps the most rational view of things. Athens, indeed, reached by a shorter road the splendid destination appointed for her, namely by demolishing the safeguards of her internal constitution; she shone, but it was with a brightness which rapidly consumed that which was to feed the splendour; a lamp blazing too fiercely to last long. He who endeavoured, as Æschylus did, to retard the eager impetuosity of the times did his best to defer the day which was to see that light extinguished.

42. But there is in our Tragedy an idea which forms a point of union to both of its political aims, and for that very reason is everywhere prominent in the latter part of the play. It is, the desire—very natural to a patriotic spirit in such dangerous conjunctures—that foreign war, that the thirst after conquest and glory among the Greeks, might damp and stifle the incentives to domestic broils. This train of ideas opens with the wish expressed by Orestes that they might be victorious (v. 746): next, Minerva's conjuring of the wrathful Erinnyes not to incite the minds of the citizens to factious strife, nor "intoxicate them with a fury which is not wine;" not to let civil discord rage, but to kindle war abroad¹, wherein the love of glory might have free scope. And when the Erinnyes are propitiated and under their new name and character of Eumenides are about to pronounce their benediction, Pallas invites them to promise the city such blessings and gifts of nature from heaven and earth as may conduce to

1. In v. 826, *οὐ μολις παρών* clearly does not suit. Æschylus certainly does not mean to reprobate the noble conflict with the Persian Empire. I have adopted the emendation *δόμοις*, though with some hesitation.

the attainment of glorious and honourable conquest¹, that the city might never lack either provisions or men, as the means of defeating her enemies: but the award of victory to her citizens in the strife of war is a boon which she, the warlike heroic Goddess, is resolved to retain in her own gift. The citizens are told to turn all their feelings of enmity in one and the same direction, on the ground that "unanimity even in hatred" relieves mortals from many miseries (v. 942). And again, at the conclusion of the blessings it is intimated in few but emphatic words, that every boon sent up by the Eumenides is to aid the city in conquest. Indeed, the idea of conquest forms the setting in which the Ode is enclosed, and thus considered it aptly introduces a Triumphal Ode, such as could not fail to effect every Athenian heart. *Conquest* then, be it over Greek or Barbarian, Conquest both by sea and by land, gained by the exertion of all their powers, great as ever city has summoned up, *this* is the idea which Æschylus dwells upon in his endeavours to divert the Athenian citizens, engaged at that very time in the fiercest heats of contention, from the obstinate schemes of their several parties. And how strenuous the efforts of the Athenians for conquest were at that period, is evidenced by a record as unassuming as it is striking and imposing, namely in an obituary inscription of an Attic tribe, belonging to the very next year, Ol. 80, 3. It runs thus: "Of the Erechthean tribe these fell in battle,—in *Cyprus*, in *Ægypt*, in *Phœnicia*, in *Halicæ* (the Argolic), in *Ægina*, at *Megara*,—the same year."

We will close this Section with the mention of a political allusion, which does not so materially pervade the entire com-

1. Ὁμοῖα βίαις καὶ ἀνάγκῃ ἐπίσκηπται. Certainly no one who has entered into the train of ideas will entertain a thought (as Hermann does) that the passage requires *relâche*.

position as the preceding. In v. 375 sqq. Minerva says, she heard the voice of Orestes from afar at the banks of the Scamander, where she had *forestalled foreign usurpation by taking possession of* the country assigned as a meed of honour to the Athenians and to herself by the Allied Greeks before Troy. This is obviously the meaning of *καταφθατουμένη*; not simply=*κατακτωμένη*, as Hesychius explains it, but=*φθάνουσα κατακτωμένη*. It is well known, that from the time of Phryno and Pittacus the Athenians were engaged in a dispute with the Lesbians respecting the Coast of Troas round Sigeum. Both parties attested their claims to it by mythic arguments; the Lesbians asserting their ancient right to the whole of that coast on the ground of their descent from the Pelopid Achæans (cf. Scholl. a. l. and Strabo, XIII. p. 509), whilst the Athenians founded their claims to it on the extensive worship of Minerva in that district, especially the Temple Glaucopeum at Sigeum. From this historical fact Æschylus has drawn the very ingenious fiction of Minerva betaking herself to that coast shortly after the Trojan War, for the purpose of taking formal possession of the region assigned as a *γέρας* to the Thesidæ and at the same time dedicated to her; thus establishing her claim to it and preventing all foreign encroachment on her rights.

II. LEGAL AND JUDICIAL RELATIONS.

A. AVENGING OF BLOOD, AND PURSUIT OF THE MURDERER.

a. *Duty of avenging blood, at Athens and in the earlier Times.*

43. THE SACRED DUTY of avenging blood, recognised by the earliest customs and national laws of the East as well as the West, formed at Athens the basis of a great portion of the penal code. Even at the period when personal affronts against an Athenian were in most cases indictable by any of his fellow-citizens as outrages upon the public peace and safety of the commonwealth, the prosecution for murder devolved exclusively upon the relatives of the deceased; not as though homicide were no violation of the peace nor dangerous to the security of the State, but because the avenging of it was deemed a sacred office, which could no more be taken out of the hands of the relatives than that of burying the dead or the right of succession to his patrimony. The words of the law¹ are to the following effect:

“The kinsmen of the deceased, within the degree of “first-cousins (inclusive), shall issue a proclamation in the “market-place, charging the homicide to hold aloof from the “altars and temples in the city, as also from all assemblies in the exercise of religious rites: and they shall be “supported in the prosecution by the sons of the first-cou-

1. Demosth. c. Macart. 1069. There is clearly a distinction here between ἀνεψιών παῖδες, consobrinorum filii, and ἀνεψιῶδες, sobrini, though these expressions may otherwise from their nature be used in either sense. See Bunsen, Platner, and Klenze, on this law.

“sins of the deceased, by the fathers-in-law and sons-in-law, by the second-cousins and the members of the same “Phratría”.

The prosecution was not legal without an oath on the part of the prosecutors attesting their affinity to the deceased². Slaves were herein reckoned as members of the family³, not because they were part of their Master's property; but by reason of their participation in the family worship and in the sprinkling of sacrificial water⁴.

When we read of instances where this regulation does not appear to have been observed (as in Plato's *Euthyphron*), we may be sure that in all such cases a strict *Interpreter of old Customs and Laws* (ἐξηγητὴς ἱερῶν καὶ ὀσίων) would have pronounced the proceedings to be illegal. Even on the murder of an inmate not being a kinsman or slave of the family, the master of the house was not allowed to prosecute, but merely to plant a spear—the symbol of prosecution—upon the grave at the time of the burial, and there proclaim the murder, that the rightful and bounden avenger might come forward and pluck up the weapon. Thus in every case the prosecution of the slayer proceeded from the duty of avenging the slain; and the obligation was equally binding whether the latter had expressly charged his relatives to prosecute (ἐπισκήπτειν ἐπεξίέναι)—a charge which might be directed even to the child yet unborn⁵,—or whether the duty was presupposed on the principle of ‘*Blood for blood.*’ It was only when the dying man forgave his slayer that the prosecution did not take place; and in such case it was prohibited⁶.

2. Dem. c. Euerget. 1160. Cf. Pollux, viii. 118. Hesych. s. v. ἀγχιστίνου δυνάμει.

3. See also Eurip. Hec. 295.

4. κοινῶν χειρίβων, Æsch. Agam. 1007. Cf. Isæus, Ciron, §. 16.

5. Lysias c. Agorat. §. 42.

6. Dem. c. Pantaen. 983.

44. Thus the idea of *vengeance* as a *claim due to the murdered kinsman* was nothing strange to the Greeks even in the time of Æschylus, but was still entwined in the most intimate union with all that was deemed sacred and venerable. The only distinction between the earlier and the later times was, that the state had now assumed the office of mediator, and as such, upon the application of the relatives, it either took the charge of inflicting vengeance entirely off their hands, or else assigned certain means and limits for its execution. It is true, the avenger¹, even in Athens, began with issuing in person a public and solemn notice charging the homicide to hold aloof from market-place and altars (*προαγορεύει εἶργεσθαι τῶν νομίμων*), but after that he was required to lay a formal indictment, first before the proper authorities for previous investigation, and then before the Areopagus or the Ephetæ, according to the nature of the case: if the action was for wilful and malicious murder, it was brought into the former court; if for manslaughter or for excusable homicide, into the courts of the Ephetæ. In either case the defendant was at liberty to take to flight before sentence was passed; no one was allowed to hinder him. None but the parricide was prohibited from flight, and such an one was instantly arrested. It is on this law that Euripides has founded his representation in the *Orestes* (v. 438, 507). If the accused was convicted of *wilful murder* and still remained in the country, he fell under sentence of the law: his execution was the business of the state, and the prosecutor might witness it². Draco's *Θεσμοί* recognised nothing less than capital punishment in such cases; and on this point they were still valid.

1. Ἀνδρηλάτης, Eum. 212. Agam. 1393, 1568. sqq. Sept. 619. Soph. Œd. T. 100. Hesych. s. v. ἀνδρείατης, which Kiister has properly corrected ἀνδρηλάτης.

2. Dem. c. Aristocr. 642. This passage proves that in the disputed passages, c. Pantaen. 983. c. Nausim. 991, the question is about φόνος ἀκούσιος.

If the criminal had evaded the sentence of the Areopagus by flight, he was never allowed to return home again (*φεύγει ἀειφυγίαν*): even on occasions of danger and emergency at Athens, when the return of exiles and of such as had forfeited their civil rights and dignity was sanctioned by extraordinary measures, an exception was invariably made against the criminals condemned by the Areopagus (*οἱ ἐξ Ἀρείου πάγου φεύγοντες*).}

When a verdict of *manslaughter* was returned, it was allowable for the prosecutor and the accused to enter into a compromise on the spot, if they pleased; but in the regular mode of proceeding the convict quitted his country by a certain road at a certain time (*ἐξῆλθε*), and remained absent until one of the relatives of the deceased took compassion on him (*αἰδέσσηται τις τῶν ἐν γένει τοῦ πεπονθότος*), and made reconciliation with and for him; whereupon he was permitted to return home under certain prescribed forms, and after the due performance of sacrifices and rites of purification he was at liberty to dwell once more in his native land. In particular cases, however, the pursuit of vengeance still went on; for instance, when a person convicted of wilful murder or of manslaughter (this is the legal sense of *ἀνδροφόνος*) remained in the country contrary to law. Maltreatment of such an one, or extortion of money from him, was prohibited as infamous and accompanied by a penalty of double the sum exacted³; but the avenger was at liberty to strike the offender dead upon the spot, or to arrest him and commit him to prison (*ἀπάγειν*). Draco thought fit to make a special enactment, that any person meeting a murderer where he had no right to be and informing against him or haling him before the magistrates, thereby causing him to be executed, was in no wise to be held chargeable with his death. But a murderer who kept

beyond the Attic frontiers, and held aloof from Amphictyonic Games and from Sacrifices, as also from the frontier-towns, and in short from all places where he would be likely to meet with his countrymen, was by law not liable to prosecution; and if in such case the avenger put him to death, the avenger himself was deemed a murderer. So in the case of manslaughter the pursuit of vengeance ceased upon the compromise between the parties. This took place between the slayer and the father, brothers, and sons of the slain, upon condition that none of them objected to it¹: if there were no such relatives living, the compromise was accepted on the approbation of ten members of the Phratria, elected by the Ephetæ who had returned the verdict. But how the case stood when the reconciliation was not granted by the relatives or by the Phratores,—whether the criminal was for ever debarred from his home, or whether after a certain lapse of time the relatives were compelled to accept of a compromise, these are questions which cannot be satisfactorily answered for want of evidence. Plato, whose scheme of criminal laws is in the main based on the same principles as the Attic code, and like that sets out from the duty of avenging blood, (the postponement or neglect of it giving rise, in his opinion, to miasma or pollution²), fixes the term of exile in the case of manslaughter at one year³.

45. There are some points in this disquisition which unavoidably remain obscure and doubtful, but the general principles upon which the prosecution for homicide was conducted at Athens are clear and characteristic. No doubt these prin-

1. V. Dem. c. Macart. 1069, and Reiske's interpretation of the words *πάντας (αἰδέσασθαι), ἢ τὸν κωλύοντα κρατεῖν*.

2. Legg. ix. p. 871.

3. Ib. p. 865. In cases of manslaughter exile for a limited term was usual in the rest of Greece, if not at Athens. This is proved by the peculiar term *ἀπειραντισμός* and *ἀπειναύτης* frequently applied in that sense by Plato (cf. *Timæus* Lex. Plat. p. 39. R.) The expression was certainly not invented by him. See also Hesych. Suid. and Etym. M. s. v. and Eur. Hippol. 34. c. Scholl.

ciples existed in the Greek nation from the earliest times, the rites and ordinances concerning the shedding of blood being always extolled by the Greeks themselves as the most ancient portion of their whole system of laws⁴. The practice of revenge for bloodshed is found in the very infancy of political life, nay, is antecedent to real political life. Hence it maintains its existence more among isolated hordes of rude mountaineers, than among the more numerous and intermixed inhabitants of the plain; more in the patriarchal mode of life, than under institutions of caste⁵. The formation of the various clans into regular societies nowise served to heighten the force of the obligation, but only tended to restrict it in its operation.

In the *Heroic Age*, so expressively portrayed by Homer in its general as well as its poetical character, the punishment for homicide was on the whole more severe than in the Attic Courts and Platonic Scheme of Laws. In the first place, the pursuit of vengeance was carried beyond the frontiers; neither was it limited in its operation as by Attic law, but was exercised in all its relentlessness; even in foreign countries the fugitive murderer was in constant apprehension of the avenger (Od. xv. 278). In the next place, manslaughter committed even in childhood was visited by banishment for life (Il. xxiii. 88); even the killing of an adulterer caught in the fact, which Draco's law sanctioned, was in the earlier times punished with exile⁶. Nevertheless the method of atonement by fines was also practised, but without any clear distinction, such as was made in later times, between the cases where compromise was and those where it was not allowable; for indeed the body politic did not greatly concern itself with the doings of the clans or families among them-

4. Antiph. Herod. §. 14. Choreut. §. 2.

5. Hence the custom of avenging blood among the Corsicans, Circassians, and Arabians.

6. Paus. ix. 36, 4.

selves. There can hardly have existed at that early period any marked line of distinction between wilful murder and manslaughter, when even in Plato's view of the subject it is not clearly defined. No doubt it was left to the feelings of the relatives to determine the degree of heinousness attaching to the act, and whether satisfaction should be accepted or not: and in the investigation of this matter we may be sure the distinction (one of great moment in the popular morality of the Greeks) between *ἄτη*, a momentary bewilderment which makes a man forget himself for the instant, and *ὑβρις*, an insolent disregard of other persons' rights, was taken mainly into account. In some cases the penalty of exile was remitted upon payment of a considerable sum of money to the relatives (II. ix. 632. cf. xxiv. 48), as it was at Athens when the reconciliation of the parties immediately followed the commission of the act. The State took no concern whatever in the business; it interfered only when a dispute arose respecting the payment of the ransom after it had been agreed upon; in which case the question was decided by the Court of Princes and Elders (II. xviii. 499). From this one might be led to suppose that in those heroic times, under the rule of *ἀνακτες*, the homicide of high and powerful family would extort a compromise or resist expulsion from his country by force of arms, and so bring on civil war. But of such proceedings there is no trace to be found, and hence we see that public opinion and private feelings were quite as efficacious in instigating the criminal to flight, as the menacing vengeance of the relatives (Od. xxiii. 119). From mythological narratives we learn that Princes also fled their country upon having committed homicide on any of their subjects¹, or even in the case of manslaughter where pardon had been granted them at the hands of the relatives². It was as though for a time the

1. Paus. i. 22. 2.

2. Apollod. ii. 7, 6.

very dead himself thrust the shedder of his blood out of the familiar circle of life; a notion which Plato³ calls a *very old Mythos*. On that account it was the practice at Athens for a blood-guilty person, who was not or could not be pursued by an avenger, to abstain from entering holy places and public assemblies, and to regard himself, until his purification, in the light of a polluted person⁴. It was more particularly the *PhratRIA*, a family community on an enlarged scale and held together by religious rites, that was offended by the presence of a manslayer: they not only took vengeance upon any member of another *PhratRIA* who had slain one of their own body, but also never failed to expel from among themselves any member who lay under the pollution of blood. So the Erinnyes say of Orestes (v. 625):

Ποίοισι βωμοῖς χρῶμενος τοῖς δημίαις;
Ποία δὲ χέρνιβ φρατόρων προσδέξεται;

The antiquity of these rites is evinced by a passage in Homer (Il. ix. 64), where Nestor in his admonitions against civil war says,

ἀφρήτωρ, ἀθέμιστος, ἀνέστιός ἐστιν ἐκεῖνος,
ὅς πολέμου ἔραται ἐπιδημίου, ὀκρυόεντος.

In fact, when we consider the matter, every wilful murder is a breach of the peace, and the work of Ἄρης ἐμφύλιος.

b. Duty of Orestes according to the Legend.

46. Clytæmnestra has murdered her husband. Now by the law, as it existed both in the historical and heroic age, she is expected at least to flee from her home and shun the altars of her country. And in fact that is the sentence

3. Legg. ix. p. 865.

4. Antiph. Chor. 4. Cf. Herod. 87.

pronounced upon her by the Council of Elders in the Agamemnon. But having the support of Ægisthus she fancies herself as superior to the laws of the State as she is insensible to the reproaches of conscience. The reason why the Erinnyes forbear to drive her out of the land¹ is, when we look to the principle of the matter, no other than her having contrived to pacify her conscience with a sophistry of the passions, which we find exhibited with great psychological skill even by Æschylus².

Agamemnon's natural Avenger is his son Orestes; it is his bounden duty to take vengeance; the ghost of his murdered father and the Delphic God demand it of him. The strictness of the obligation and the infamy attending the neglect of it are very emphatically dwelt upon by Æschylus in Apollo's admonitions and menaces to Orestes, which the Poet makes the latter recount in the following passage (Choeph. v. 267—294)³:

Οὔτοι προδώσει Λοξίου μεγασθενῆς
 Χρησμός, κελεύων τόνδε κίνδυνον περᾶν,
 Κάξορθιάζων πολλὰ, καὶ δυσχειμέρους
 Ἄτας ὑφ' ἥπαρ θερμόν ἐξαυδόμενος, 270
 Εἰ μὴ μέτειμι τοῦ πατρὸς τοὺς αἰτίους,
 Τρόπον τὸν αὐτὸν ἀνταποκτεῖναι λέγων,
 Ἀποχρημάτοισι ζημίαις ταυρούμενον,
 Αὐτὸν δ' ἔφασκε τῇ φίλῃ ψυχῇ τάδε
 Τίσειν μ' ἔχοντα πολλὰ δυστερπῇ κακά. 275
 Τὰ μὲν γὰρ ἐκ γῆς δυσφρόνων μειλίγματα

1. Eum. 574.

2. Agam. 1347.

3. It is only necessary to observe on this passage, that in v. 273 the *χρήματα* are opposed to the person (*αὐτὸς τῇ ψυχῇ*). The loss of the *χρήματα* follows from Apollo's injunction to the people to offer the produce of the earth (*τὰ ἐκ γῆς*) as *μειλίγματα* to hostile divinities. Then in v. 292 I read *τοῦ τε* instead of *οὔτε*, and construe thus: *μῆνιν ἀπείργειν βωμῶν*,—namely (*ὥς*) *δέχεσθαι τινα αὐτοὺς εἰς βωμούς*,—*τοῦ τε συλλύειν τινα αὐτοῖς*. *Συλλύειν τινι* stands for *σύν τινι καταλύειν*, as in Pindar *λύσις* for *κατάλυσις*.

Βροτοῖς πιφαύσκων εἶπε, τὰς δὲ νῶν νόσους,
 Σαρκῶν ἐπαμβατήρας ἀγρίαις γνάθοις
 Λιχῆνας ἐξέσθοντας ἀρχαίαν φύσιν·
 Λευκάς δὲ κόρσας τῇδ' ἐπαντέλλειν νόσφ· 280
 Ἄλλας τε φωνεῖ προσβολὰς Ἐριννύων,
 Ἐκ τῶν πατρῶων αἱμάτων τελουμένας,
 Ὅρωντα λαμπρὸν ἐν σκότῳ νωμῶντ' ὄφρυν.
 Τὸ γὰρ σκοτεινὸν τῶν ἐνεργτέρων βέλος
 Ἐκ προστροπαίων ἐν γένει πεπτωκότων, 285
 Καὶ λύσσα, καὶ μάταιος ἐκ νυκτῶν φόβος
 Κινεῖ, τaráσσει, καὶ διώκεται πόλεως
 Χαλκηλάτῃ πλάστιγγι λυμανθέν δέμας.
 Καὶ τοῖς τοιούτοις οὔτε κρατῆρος μέρος
 Εἶναι μετασχεῖν, οὐ φιλοσπόνδου λιβός, 290
 Βωμῶν τ' ἀπείργειν οὐχ ὀρωμένην πατρός
 Μῆνιν δέχεσθαι, τοῦ τε συλλύειν τινά.
 Πάντων δ' ἄτιμον κάφιλον θνήσκειν χρόνῳ,
 Κακῶς тариευθέντα παμφθάρτῃ μόρῳ.

47. It has elsewhere been observed that Apollo, in the character of a punishing, avenging God, also presides over the avengers of blood: we will here only notice a beautiful trait of the old legend in its representation of Apollo as influencing Orestes by the intervention of *Pylades*, a main character in the heroic mythology. Pylades, son of Strophius the son of Crisus, was a Crisæan. Now it was in the domain of the town of Crisa (as we learn from the Homeric hymn to Apollo) that the Pythian Temple was originally situated; whence Pindar calls the Pythian domain the rich land of Pylades (Pyth. xi. 15). It is at Crisa that Orestes dwells as an exile (Soph. El. 181); and it is from thence also that Pylades accompanies him in the character as it were of a minister of the God, to admonish Orestes continually of the duty incumbent upon

him. The very name of Pylades is probably in reference to the *Πυλαία*, or Amphictyonic Assembly held at Delphi, of which on that account Pylades is said to have been the founder¹.

This feature of the old legend was perfectly clear to Æschylus, however lost sight of by later poets; nay, in the *Choephore* he has managed to impress it on the thoughtful spectator with great spirit and depth of significance. Pylades is a mute character. Once and once only does he break silence. It is at the very moment when Orestes is almost overcome by his mother's agonizing entreaties, and hesitates to commit the bloody act; whereupon Pylades exclaims,

Ποῦ δῆτα λοιπὰ Λοξίου μαντεύματα
τὰ πυθόχρηστα, πιστὰ δ' εὐορκώματα;
ἅπαντας ἐχθροὺς τῶν θεῶν ἡγοῦ πλέον².

Choeph. 887 sqq.

It is evident that Pylades is introduced here, not on the score of his far-famed league of friendship with the hero of the play³, but as a monitor from Apollo; and on that very account he does not appear in the *Eumenides*, because Apollo there comes forward in person as Orestes' conductor. This fine connexion Euripides, though he also makes Pylades a Delphian (*Orest.* v. 1092), destroys by banishing him from his country after the bloody end of Clytæmnestra (v. 755). Sophocles on the contrary has preserved in addition an unquestionable feature of the old legend. He makes the bearer of the feigned intelligence of Orestes' death profess to come from *Phanoteus* the Phocian, a war-friend (*δορυξενος*) of Clytæmnestra (*El.* 45, 670). Now this Phanoteus or Panopeus is no other than a hostile bro-

1. Agathon Schol. *Trach.* 639.

2. Cf. sup. §. 33.

3. Westrick, *de Æsch. Choeph.* p. 191, holds this opinion.

ther of Crisus⁴, and the hoary-headed sovereign of the city bearing the same name which, according to the local traditions, was the resort of all the giants and warriors who hated Apollo; as Tityus, Autolycus, Phorbas, and the Phlegyans. This Phanoteus therefore is the natural ally of Clytæmnestra, while all who desire to see the house of Agamemnon re-established by a righteous infliction of vengeance on his murderers look for support, as Electra does, to Strophius the Crisæan. For the rest, it is pretty clear that Homer's silence about Orestes' residence at Crisa⁵ proves nothing against the antiquity of the legend, for no one would think of taking Pylades for a character of later invention⁶.

48. But notwithstanding such motives to vengeance, it would, according to Grecian conceptions, have been impious in Orestes to have pursued his mother, had she taken to flight; whereas, daring as she did to sacrifice at the public altars, it was justifiable in the eye of the law, even of historical times, to put her to death on the spot. Nay, this summary vengeance in her case was absolutely necessary, seeing that recourse could be had to no higher powers for her punishment, herself and Ægisthus being supreme. Euripides indeed, who in his criticism of the earlier Poets attacks even the very fable, and ventures to cast the imputation of impiety on the accredited oracular behests of the Gods, asserts more than once⁷ that Orestes ought to have brought his mother to public trial and expelled her from the palace: to which mode of proceeding Æschylus would probably have replied, that on the strength of Ægisthus' countenance and support she had already set all law

4. Paus. II. 29, 4. et al.

5. Od. III. 307. *vulg.*

6. In Pacuvius it was Pylades who conducted Orestes into the Delphic Temple for harbour and protection against the Erinnyes (Servius ad Æn. IV. 473.) It is very remarkable also that in the legend of Aristodemus's death the sons of Pylades and the God Apollo are placed on an equality.

7. Orest. 492.

at defiance, and had long since abandoned all thoughts of expiating her crime by flight. Æschylus therefore, retaining as he did so much deeper an impression of the sacred duty of "blood for blood," makes Orestes declare that, though he cannot but admit having violated a mother's rights, (for otherwise his mother's Erinnyes could not have persecuted him), still he never repented of the deed: *καὶ δεῦρό· γ' αἰετὴν τύχην οὐ μέμφομαι*, he exclaims before the Areopagus (v. 566). Euripides on the contrary exhibits Orestes as the remorseful sinner condemning his own deed as needless and impious; in his soft-heartedness he thinks that even his father, could he have been asked, would have bid him spare the murderess (Or. 283); nay, he apprehends in Apollo the voice of a spirit of evil (*ἀλάστωρ*) come to destroy mankind (v. 1685): expressions of a weakly humanity derived not from depth but from shallowness of feeling, and calculated to undermine the main pillars of Grecian religion and civil order. And yet even Euripides admits the hereditary duty of vengeance. His Ægisthus takes care not to marry Electra to a man of rank and power, lest the fruit of such a marriage should yet rouse the dormant spirit of vengeance¹.

49. So much for the vengeance wreaked by Orestes. Now with respect to the vengeance directed *against* Orestes, either legend, or else the endeavours of mythologists to supply its deficiency, invented all sorts of persons who might lawfully undertake and execute that duty; as for instance, Clytæmnestra's father Tyndareus, or her cousin Perilaus, or Ægisthus' daughter Erigone². Æschylus, however³, recognises only the Erinnyes as the pursuers of Orestes; and

1. El. 28. 39. 269. Cf. Soph. El. 964.

2. Eurip. Orest. Fragm. Accii Erigon. Paus. VIII. 34. Tzetz. in Lycophr. 1374. Etym. M. p. 42. Natal. Com. Myth. IX. 2. Creuzer, *Meletem*. I. p. 82.

3. And also Hellanicus, Frag. 98. St.

undoubtedly the circumstance that the murderer and his rights are contrasted, not with human avengers, but with divine agents personifying the accursedness of the deed itself, adds considerably to the effect and sublimity of the whole contest. Moreover, the expulsion of Orestes from his country was peculiarly the office of the Erinyes and could not be lawfully undertaken by the relatives of the deceased, inasmuch as Orestes was a constituted avenger of blood and therefore justified in the act he had committed.

We next proceed to take a somewhat nearer view of the picture of the fugitive homicide which Æschylus has delineated in its main features with so much clearness and vigour of expression.

c. Position of the fugitive Homicide.

50. The feelings with which the Greeks from the earliest times regarded the fugitive homicide were quite of a peculiar kind.

On the one hand the shedder of blood was avoided with a feeling of *dread*, like that with which in the East a leper was shunned. At Athens the prosecution for homicide began with forbidding the criminal access to all sanctuaries and assemblies consecrated by religious observances; nay, even in the judicial proceedings all the arrangements were made in such a way that there was no need to be under the same roof with him. The family of the Athamantidæ in Thessalian Achaia were under the ban of a very old act of bloodshed, and on that account all their descendants were prohibited from appearing in the *ἀγῆτον* or Town-hall⁴. The blood-guilty individual himself, as though infected with a miasma, shunned all contact and conversation with other people and avoided entering their dwellings. The prohi-

4. Herodot. vii. 197.

ition against his addressing a word to any man is always main characteristic in his treatment¹.

A fragment of one of Euripides' plays² has the words: *Ἦ σιγῆς; μὴν φόνον τιν' εἰργάσω;* and in another play of the same Poet we find Orestes recounting his reception at Athens in the following terms:

ἐλθὼν δ' ἐκέισε, πρῶτα μὲν μ' οὐδεὶς ξένων
ἐκὼν ἔδεξαθ', ὥς θεοῖς στυγούμενον·
οἱ δ' ἔσχον αἰδῶ, ξένια μονοτράπεζά μοι
παρέσχον, οἴκων ὄντες ἐν τάντῳ στέγει,
σιγῇ δ' ἔτεκτάναντ' ἀπόφθεγκτον μ', ὅπως
δαίτῳς γενοίμην πώματός τ' αὐτῶν δίχα. κ.τ.λ.

Iph. T. v. 947, sqq. (Dind.)

a legend which at Athens, according to the testimony of Euripides and others, was brought into connexion with the origin of the convivial usages at the festival of the Choës³.

51. *On the other hand*, however, the fugitive homicide was the object of a certain peculiar *awe*, such as the principles of humanity among the ancient Greeks required to be shewn to every needy and distressed person without making enquiry about the cause of his distress. The blood-guilty fugitive every where appeared as an *ικέτης*, one that demands protection; nay, it is probable that in the early times the term *ικέτης* was applied particularly to a person in that situation. As such he was entitled to a hospitable reception, as far as that was compatible with the feelings of dread above mentioned⁴. He was to be treated with *αἰδώς*, a term of the earlier Greek ethics which cannot be fully rendered in our language; the notions of awe and compas-

1. Eumen. 268. 426. Apollon. Rh. iv. 693. Amphis in Athen. vi. 224 c. Alexis x. 421 c.

2. Schol. Eum. 272.

3. Athen. x. p. 437. Schol. Acharn. 960.

4. Il. xvi. 574. Hes. Scutum Herc. 85.

sion are combined in it. It was the duty of every one *αἰδεῖσθαι τὸν ξένον, τὸν ἰκέτην*. The same word, *αἰδεῖσθαι*, was used to denote the feeling with which the avenger pardons the object of his pursuit, and in the language of Attic law the term was retained in the sense of making reconciliation after manslaughter. This strangely-mingled state of feeling is very deeply marked in a passage of the *Iliad*, where the feelings excited in Achilles by the sudden entrance of old Priam are compared to it:

ὥς δ' ὅτ' ἂν ἄνδρ' ἄτη πυκινὴ λάβῃ, ὅστ' ἐνὶ πάτρῃ
 φῶτα κατακτείνας ἄλλων ἐξίκετο δῆμον
 ἄνδρὸς ἐς ἀγνίτεω, θάμβος δ' ἔχει εἰσορόωντας,
 ὥς Ἀχιλεὺς θάμβησεν, ἰδὼν Πρίαμον θεοειδέα. xxiv. 480.

This very instructive passage shews at once that the very act of *expiation* or *purification* makes a most material change in the situation and treatment of the *ἰκέτης*. The fugitive manslayer leaves the house of his *Ἀγνίτης* quite a different person from what he was when he entered it. This change is also made a very prominent feature in our play; and herein the term *προστρόπαιος* occupies a very important place. *Προστρόπαιος* in its proper signification means, like *ἰκέτης*, *one that applies to another, one who begs for reception*⁶: *προστροπή* therefore denotes the act of *humble entreaty*⁷.

s. It is quite clear that the reading *ἀνδρὸς ἐς ἀφνειοῦ*, given in our texts, is not the original one. The old Scholiasts read *ἀνδρὸς ἐς ΑΓΝΙΤΕΩ*, as plainly appears from their interpretations; *ἀπέρχεται πρὸς τὸν ἀγνισοντα*, and, *τὸν δὲ καθαίροντα καὶ ἀγνίτην ἔλεγον*. That they do not merely draw this conclusion from the homicide's entering the house, is proved by their noticing what they take to be an anachronism in the passage, inferring it from the circumstance that Homer nowhere else makes such express mention of the *ἀγνίτης*. They compare with it the passage *λαχεὶ σάλπιγξ*, on account of the anachronistic mention of the trumpet. Perhaps this may have been one cause of the corruption of the text by the Alexandrine Grammarians. It seems, *ἀφνειοῦ* is also the reading of the Egyptian MS., on which see *Philol. Museum*, i. p. 183. On *ἀγνίτης* see Hesych. s. v. Perhaps it ought to be substituted for *ἀγίτης* in Bekker's Anecd. p. 338.

6. Agam. 1569. Suppl. 357. Soph. Œd. Col. 1309, &c.

7. Choeph. 21. 83. Pers. 216.

But these terms are generally coupled with the notion of a fugitive homicide not yet cleansed from his blood-guiltiness; and hence *προστρόπαιος* takes the meaning of *homo piacularis*¹. In the *Eumenides* however, *προστρόπαιος* is mostly used in the quite peculiar sense of a *suppliant for expiation*, 'one laying claim to purification'². Such was Orestes at Delphi, where he received expiation: at Athens, although indeed a suppliant of the Goddess, an *ικέτης* (v. 452), he is no longer a *προστρόπαιος*; he is now at liberty to associate with his fellow-men without bringing a curse upon them (v. 229, 275); he is allowed to enter temples and embrace the statues of Gods without causing pollution (*μύσος*); he may freely open his lips and hold converse with men and Gods³.

These considerations having led us to observe the importance attached to the expiation of blood-guiltiness in the composition we are considering, we cannot do otherwise than insert in these Essays a discussion on this difficult point in the moral history of the earlier Greeks, which modern controversies have as yet by no means entirely elucidated.

1. Eum. 168. Choeph. 285. Hence αὐτοῦ προστρόπαιος in Æschin. π. παραπρ. §. 158 Bekk. means, 'One who brings a curse upon himself.'

2. Eum. 225. 228. 423. Similarly προστρέπεσθαι, 196; προστροπή, 688.

3. This is the meaning of v. 451, sqq. (as emended in the text.) The main idea is: 'I, Pallas, am bound to receive both of you, both Orestes and the Erinnyes. You, Orestes, have a claim to my protection in *other* respects; but *now* in particular, since you are come purified, ἀβλαβεῖ ξυνουσία, to my sanctuary, I accept you as one to whom my city by all *jus sacrum* (δοσίως) can attach no censure. But the Erinnyes also, their office being to pursue the shedder of blood, may not lightly be dismissed.' Κατηρτυκώς, which Hesych. interprets τελειώσας, denotes 'a person who has duly performed every thing,' 'attended to all observances;' and to this same matter I would refer ἀρμενα παρέχειν, ἢ δίκη ἔσθ' ἱκέτησι, Hes. Scut. Herc. 85.

B. EXPIATION AND PURIFICATION FOR BLOOD.

a. *In general.*

52. As the avenging of blood has for its specific object the expulsion of the manslayer from the society of his fellow-men, so the religious rites of expiation and purification, derived from the remotest times of Grecian antiquity, were designed to reinstate him in the community which is held together by religious ordinances. The *Athenian* Laws place these ceremonies in intimate connexion with a man's restoration to the society of his country; they speak only of the cleansing, which on the return of the unintentional manslayer (for the wilful murderer may not return) is administered to him in his own country⁴, and which was submitted to even by such as in a case of unintentional homicide were not pursued by any avenger of blood⁵. Purification for unintentional homicide (καθάρσις ἐπὶ ἀκουσίῳ φόνῳ) was the universal custom among the Greeks⁶; the different cases and the correspondent gradations of the cleansing were particularly defined by laws which proceeded from the Delphian Oracle, and by traditions orally transmitted by the expounders of ancient rites⁷. In like manner by the Law of Moses the cities of refuge were available only for the manslayer "that killeth any person unawares;" whereas the murderer even if he fled thither might be given up, and the Goël or avenger of blood might put him to death with his own hand: on the same principle the old Roman Law permits expiation to be made only when the weapon could

4. Demosth. c. Aristocr. 614.

4. Pausan. v. 27, 6.

5. Antipho. Chor. 4. comp. Herod. 87.

7. Plato Legg. ix. 865.

be said to have "flown from the hand rather than to have been thrust or hurled" (*magis fugit quam jecit*)¹; indeed the Pontifex Mucius Scaevola gave it as his judgment that no wilful offence admitted of expiation².

The manners and usages of that age which is represented in the *heroic* mythology make, as we have before observed, no such positive distinctions; the feelings, it is probable, appreciated the merits of the individual case more safely and exactly. Moreover the homicidal acts of such times fall under the category of acts committed upon sudden excitement of mind, voluntarily indeed, but not properly speaking, of design aforethought; and these according to Plato are to be distinguished from involuntary acts, but yet border close upon them, and are to be treated after the same analogy³. These were the very acts which the religious psychology of the ancient Greeks ascribed to the *Ate*, which confounds the mind and betrays the man into deeds of which in his sober senses he is heartily sorry; hence the *Ate* has in its train the *Litæ*, the humble prayers of repentance, which must make good, before Gods and men, whatever has been done amiss⁴. For every evil-doer (so we find it even in Homer) has to appease the *Gods* as well as men; and it is very clear that in an age in which even "beggars come from Jupiter⁵," the slaying of a *ξένος*, or a fellow-citizen within the peace, was not a matter that the *Gods* would regard with indifference. But then the heroic mythology and epic poetry, from its nature, cannot be expected to deal so much in the situation of the manslayer who stays at home or may return thither, as in that of the man who is obliged to flee his country, to wander about over the earth, seeking in other lands some hereditary *Xenos* or related *Hero* who shall receive him into his house, and give him

1. Cicero *Top.* 17. Festus, s. v. *subici*.

2. Varro *L. L.* vi. 4. Macrobi. *Sat.* i. 16.

3. Plato *Legg.* ix. 867.

4. *Il.* ix. 502.

5. *Od.* xiv. 57.

back, a cleansed man, to the society of his fellow-men. Such cases undoubtedly occurred even in historic times, though more rarely; the well-known story of Cræsus and Adrastus in Herodotus is an instance: but these wanderings of exiled manslayers in quest of expiation were of more frequent occurrence and of more important aspect in a period when order and government were as yet unsettled, and the Mythologists are rich in narratives of heroes who, driven from their home by reason of some unfortunate act, were received by other heroes and obtained expiation at their hands. Homer in such cases (if we except only the new-discovered passage, as it may be called, *Il.* xxiv. 482.) speaks only of the reception of the suppliant manslayer, without any express mention of expiation: whence ancient Grammarians as well as modern scholars⁶ have inferred that in Homer the manslayer pays a fine or goes into exile, but has no purification to undergo. To me on the contrary there is nothing surprising in the omission of such mention; the Poet's hearers would understand as a matter of course that the fugitive manslayer seeking admission into a strange house must propitiate the incensed Gods by certain ceremonies, before he could become a member of the family. I am persuaded that when Homer says, "He came as Hiketes to Peleus," (*Il.* xvi. 574.) his contemporaries as immediately connected with the term the idea of a request for purification as the Athenians did with Æschylus's word *Προστρόπιος*, before explained. It were much to be wished indeed that the grounds were once well ascertained—grounds subsisting perhaps only in the feelings, but not the less sure on that account—in which those old Poets proceeded in their poetical creations, when out of innumerable features presented by the old legends of the various Grecian tribes they educed, by selection and elaboration of some in preference to others, that

4. Schol. *Il.* xi. 618.—Lobeck, *Aglaophamus*, p. 300. 967. Hoeck *Kreta*, III. p. 268.

well harmonized spectacle of one uniform race of heroes in all the simple grandeur of its life and doings. The wandering sons of chieftains who find admission into the houses of foreign chieftains, with whose sons they become the play-fellows and brothers-in-arms, are a very important feature of epic poetry in its delineation of that age; that the act of their admission was connected with certain circumstances and ceremonies was the less needful to be expressed, as none of these acts are narrated in detail.

53. Legends preserved by the clans of northern Greece, and stamped, as it seems to me, with evident marks of high antiquity, represent Ixion, the Phlegyan chieftain, leader of a clan as hostile to the Dorians as it was to the Pythian sanctuary, as the first example of an expiation from blood-guiltiness, but withal repaid by him with ingratitude. Ixion in slaying the father of his bride is the first among men that has shed kindred blood¹. Then wild frenzy seizes him; he wanders like Cain, on whose forehead Jehovah has set a mark; none either of Gods or men will give him expiation², until Jupiter himself at last takes compassion upon him and cleanses him. But unmindful of the sacred obligation which binds the expiated to the expiator³, he stretches forth his audacious arms even towards Juno. That Ixion's request for expiation forms the nucleus of the legend concerning him is indicated by the very name, which probably is identical with Hiketes⁴. Even Æschylus takes this view of the legend; he wrought it out in a Trilogy of which the "Perrhæbian Women" and "Ixion" were component parts; with what views and in what spirit, may be gathered from the Eumenides, in which Orestes is first addressed by Pallas

1. ἐμφύλιον αἷμα πρῶτιστος ἐπέμιξε θνατοῖς. Pindar. Pyth. II. 32.

2. Pherecydes, Fragm. 69.

3. Comp. Apollodor. III. 13, 3.

4. Ἰξίων from Ἰκω, formed as Ἰασίων, Πεισίων, Πραξίων, Ἀξίων. The disappearance of the spiritus asper may be explained; compare ἱκταρ. For this very satisfactory explanation of the name we are indebted to Welcker, *Trilogie*, p. 549.

as a *σαμνὸς προσίκτωρ ἐν τρόποις ἰξίωνος*; and then Apollo, to prove that expiation does not contaminate the giver nor deprive him of his prophetic endowments, alleges that the wisdom of Zeus was not in the least disparaged by his receiving the first manslayer Ixion as a suppliant for that benefit (v. 687). In short Ixion here appears as the representative of expiation; which was first applied to him, and that upon an act of not unintentional bloodshed.

Opposed in a manner to Ixion is *Hercules*, the Hero to whom all the chieftains of the Dorians traced their origin, among whose posterity also so many leaders of colonies and founders of cities reckoned themselves, while in the cycle of his legends there is so much that bears upon the first establishment of legal and political relations. Hercules several times has recourse to the rites of expiation, and always submits to its requirements, even when unusually severe, with the greatest readiness. He demands it with such vehemence, that in Hesiod's poem, the *Κατάλογοι*, Hercules's war against Pylos is derived from a refusal on the part of Neleus and his family to impart to him the rites of absolution from blood-guiltiness⁵.

We may promise ourselves a more exact insight into the history of these ceremonies, if we more exactly distinguish the ceremonies themselves according to their scope and nature. It is evident, namely, that the ceremonies of absolution have a twofold aspect, being designed on the one hand to *appease* the slain, and remove his Erinnys; and on the other, to *purify* the slayer from his pollution, and thereby restore him to intercourse with his fellows. The former we call *Hilasmoi*, the latter, *Katharmoi* (*piatio et lustratio*).

5. Schol. II. 11. 336. p. 70. Bekker.

b. *Difference between Hilasmoi and Katharmoi, viz. Ceremonies of Atonement or Expiation, and Ceremonies of Lustration or Purification.*

54. It is not possible to study attentively the religious ceremonies of Grecian Antiquity without arriving again and again at a persuasion that the worship of the dead, from which that of the Heroes, a more elevated class of the dead, takes its origin, is marked with an expiatory character, and is designed to propitiate the gloomy powers of the infernal world, standing in hostile opposition to life in general. Libations of water, mixtures with honey (μελίκρατα), which always express a purpose of propitiating (μειλίσσειν), victims cut in pieces and burnt, either most part or entire, are alike usual both in the worship of the dead and in rites of expiation; even the term applied to the sacrifices for the dead and the heroes (ἐναργίζειν¹) points very plainly to atonement and purification.

On the other hand, it is in the highest degree probable that all expiatory ceremonies were originally designed for the deities of the Earth and Infernal World, the Chthonian and Katachthonian Powers, and *only this* world of Gods was deemed to require propitiation, at least in stated solemnities. It is true, hilastic ceremonies also occur in connexion with the Gods who bear rule in the bright upper world, the Gods of Olympus, as Jupiter and Apollo; but, upon closer inspection, it seems to me beyond doubt that it was to deities and dæmonic beings of the infernal world

1. To the theme, 'ΑΓ, Lat. *SAC, SANC*, belong ἅγιος, ἀγίζω, ἐν-ἐφ-ἀφ-καθαγίζω, ἀγίτης, ἀγιστένω, also ἄγος or ἄγος (fear, or that which is to be feared), ἐναγής, εὐαγής, παναγής, also ἄζω (formed from 'ΑΓ as ῥέζω from 'ΡΕΓ). As this ἄζειν denotes the reverence of that which is holy as well as dread of that which is wicked and polluting, so this double reference pervades all these words. Comp. Hanovii Exercit. Crit. p. 11.

that the propitiatory cultus properly and immediately appertained.

55. In the first place, as regards the often mentioned *Zeus Meilichios*, propitiatory Zeus: this Deity, in the cultus of the Attic gens Phyalidæ, stood in combination with *Demeter*; which circumstance of itself carries one to a Zeus Chthonios or Hades². With this accords the circumstance that in the Attic cultus of Meilichian Zeus, the victims sacrificed were swine, the animals devoted to the Earth-Mother Demeter, and moreover as holocausts, just as was the practice in the service of Infernal Zeus³: in this way Xenophon on his return from Asia propitiated the God according to the rites of his country⁴. Moreover the sacrifices to Meilichian Zeus were held by night⁵; and at Olympia a Zeus Chthonios stood near to a Zeus Katharsios, which again closely coheres with Zeus Meilichios⁶. Near akin to the Meilichios is undoubtedly the Zeus Laphystios of the old Minyæ, to the cultus of which God the mythi concerning the family of Athamas and the Argonautic expedition are so closely attached, that it is only from it they can be derived and explained. Zeus Laphystios is a grasping and devouring Power, a god of vengeance and death⁷; his significant victim, the ram, often meets us again in offerings to the dead and in evocations of the Manes, even in the *Odyssey*. But what is most remarkable is, that the fleece of this propitiatory victim, which the terrified Phrixos had suspended in the grove of Ares in a distant land, must be fetched back as a holy thing, while at the same time

1. Pausan. i. 37, 2. 3. Comp. Plut. Thes. 12.

2. See on Virg. *Æn.* v. 253.

3. Anab. vii. 8, 4. 5. and Schneid. ad l.

4. Pausan. x. 38, 4.

5. Pausan. v. 14, 6.

7. The name Λαφύστιος is undoubtedly derived from the theme ΛΑΒ, ΛΑΦ (in ἀμφιλαφής, λαφύρον), as is also λαβρός, which in signification is much related. Thus both explanations of the ancients are admissible, "the devourer" and the "putter to flight."

the soul of Phrixos must be brought home by means of an Anaclesis¹, a ceremony derived from ancient times: for this procedure evidently is most closely connected with the circumstance that in the Attic service of propitiation for blood the fleece of the ram sacrificed to Zeus Meilichios, the Διὸς κώδιον², formed one of the principal means of atonement and purification (§. 59). Of a kindred nature was undoubtedly the cultus of Zeus Φύξιος (Zeus of Flight), to whom Pausanias the Spartan sacrificed, in order to propitiate the soul of a girl whom he had killed.

56. In Jupiter, the different, nay opposite sides of the world meet together, as in a culminating point; although, as to the predominant conception, a God of Heaven and of the Upper World, he appears in many of the more obscure and mystical kinds of worship as an Infernal God, and therefore requiring to be propitiated. These opposite aspects recede further apart in *Apollo*, who is altogether a bright and pure God, manifesting himself in light and order. Yet even in the service of this God (not to mention the *Hyacinthia*) there is one festival of a clearly propitiatory character, the *Delphinia*, at which Theseus was said to have presented himself in the temple of Apollo Delphinios with *seven* boys and *seven* girls, in order to propitiate him; which ceremony was observed even in later times³: so in

1. Pindar. Pyth. iv. 159, and interpp.

2. The same Dioskodon also occurs in expiatory solemnities relative to the seasons; for this was the name given to the skin of the victim sacrificed to Zeus Meilichios, with which were performed the καθαρμοί (called Πομπαία or Διοσκομπαία, Eustath. Od. xxii. p. 1935, 8. R.) at the end of Mæmacterion (the Month of Storms): these καθαρμοί plainly refer to the approaching storms of winter, which they were intended to propitiate. That the Διοσκόδια were also used in Scirophorion (at the time of the summer solstice), tallies with the circumstance that the worshippers who sacrificed to Zeus Actæus on Mount Pelion at the beginning of the canicular days, girded themselves with fresh fleeces of rams, (Dicaearch. Pelion). Here again are the old expiatory usages, by which Jupiter as God of the hot weather is to be propitiated. See the rest concerning the Διὸς κώδιον (on which Polemo wrote) in Lobeck, Aglaopham. p. 183 sq.

3. See esp. Plut. Thes. 18,

Sicyon seven boys and as many girls conducted the propitiatory service of Apollo and Artemis⁴. But here again various considerations intimate that the Dæmon to be propitiated and appeased was not properly Apollo but the Chthonian Dragon, the guardian of the old Earth-Oracle, with the slaying of which monster the Sicyonian service also is connected. Delphinia is doubtless the Festival of the slaying of the Python, whose name, Delphin or Delphine⁵, preserved by the antiquarian poets of Alexandria, can have been derived by them only from old legends or religious poetry; although at that time, and indeed down from the time of the Homeric Hymnists, the notion connected with Apollo Delphinios was that of the marine Delphine and sea-voyages⁶. But what decides for the assertion here advanced is, *first*, the circumstance that the Delphinia at Athens were held at the very time (6th and 7th Munychion) at which Apollo slew the dragon at Delphi (7th Munychion), on which ensues the Delphic Festival, the Pythia⁷: and *secondly*, that the Attic Court Delphinion took cognizance only of *justifiable homicide*; plainly an institution of very early times, when it was still generally understood that the Delphinios is the God triumphing over the hostile serpent (§. 67). Now at Delphi dirges were sung over the grave of the Delphine; Apollo himself must do every thing to appease the Dragon—must undergo exile and servitude; and thus it is very probable that the Delphinia also had this object. In Corinth too *fourteen* children were sent into the temple of Juno,

4. Pausan. 11. 7. 7.

5. Δελφίνη, Apollon. Rhod. 11. 708. Δελφίν, Schol. Eur. Phœn. 232. Tzetz. on Lyc. 206. Etym. M. s. v. 'Εκηβόλος. But even from Δελφίνη, Δελφίνιος is according to analogy, as Κυλλήνιος from Κυλλήνη. The fem. Δελφίνη better suits the notion of a δράκαινα (Hom. H. Pyth. Apoll. 122) than ὁ Πύθων.

6. See also Artemidor. Oneirocr. 11. 35.

7. Boeckh. Corp. Inscrip. p. 814. The question whether the month Bysios corresponds with Elaphebolion, or not rather with Munychion, I here leave without discussion.

where with shorn heads and black clothes they were to appease the children of Medea by penitential offerings and mournful hymns¹: now these children of Medea are either themselves infernal powers, which is indicated by the name of one of them, Mermeros (the Dreadful²); or, to forbear at present a deeper investigation of the origin of this Mythos, at least they are infernal spirits and objects of alarm to the upper world. As the servitude of Apollo begins with the slaying of the Python, as the service of the fourteen Athenian children commences with the Delphinia; so the residence of the fourteen Corinthian children in the temple is a periodic servitude, and therefore called ἀπειναντισμός³. In Ægina the festival *Hydrophoria* was held during the Delphinian month, as it was at Athens in Anthesterion, the month appointed in the Attic Calendar for the worship of the dead. It may be more conveniently proved in detail upon some other occasion, that these *Hydrophoria* in Greece were generally vernal solemnities, at which water was poured into chasms, especially such as, according to the old legends, the earth-born brood of dragons proceeded from; the water was a mortuary and propitiatory offering for the death-gods overpowered by the energy of spring. On the one hand these water-pourings related, as one sees from the tenor of the legends, to the running off into these chasms of the unfertilising swamps left by the wintry torrents (ἀντλος,

1. Parmenisc. ap. Schol. Med. 273. Pausan. II. 3, 6. Philostrat. Her. 19, 14, Festulcius in the Palatine Anthol. VII. 354.

2. In Apollodor. and Pausan. II. 3, 6. The hideous shape of a woman on the grave of these children, called Δεῖμα or Δειμώ, is probably the Μορμώ γυνή Κορινθία of the Schol. Aristid. p. 18. Frommel. Those children and this Mormo kill little children.

3. Hence it seems very probable that Androgeos, Eurygyes, Minotauros, who are propitiated by the fourteen Attic boys, are obscured forms of the monster hostile to Apollo. The *tithes of men* were undoubtedly sent as a peace-offering to the Chthonian Dæmon overcome by Apollo. The Thessalians dedicated the like ο Apollo Καταβάτης, which I take to be, as Adolph Schöll (de Orig. Græci Dramatis, p. 59) has with great penetration remarked, the God descending into the infernal world.

πλημυρίς): on the other hand the pouring of water into trenches was conceived as a bath for the dead, (χθόνιον λουτρόν, ἀπόνημα), and was in Greece a widely diffused ceremony of the worship paid to the dead. Now if these Hydrophoria came to be connected with the Delphinia, it is plain they must have belonged to the propitiatory ceremonies paid to the earth-dragon, which is said to have had its den in a cave of the Temple of Earth, in the low bottom of Delphi beside the source of the Styx⁴.

Thus, then, in the cultus of Apollo also it appears that the hilastic ceremonies of the Grecian religion were not originally addressed to the serene Olympian Gods of the upper world, but to dæmons belonging to a dark world and state of nature, repressed indeed, but still objects of terror.

Now as regards the customary expiation for blood, there can be no doubt that in this case the soul of the slain, which itself is now a Chthonian Dæmon, the resentment (the Erinnyes) of this soul, and in fine the powers of the infernal world (Zeus Meilichios himself being one of them), are the beings to be propitiated⁵.

57. But if we enquire what, in the belief of the primeval times of Greece, were the *means of propitiation*, we shall find that the ceremonies of the various descriptions of cultus of which we have been speaking, taken in connexion with what we already know concerning the specific propitiation for blood, afford very complete information. Universally they are based upon the idea that the man-slayer, nay in particular cases (as in the Theban Mythus of Menœceus) his whole race also, must atone for the guilt

4. It was this fountain (of which also Plutarch speaks, de Pyth. Or. 17), and not, as is commonly supposed, the Castalian, that the Pythian Dragon, guardian of the old Earth-Oracle, kept watch over. Here must have been the ζάθρα ἀντρα δράκοντος, Eurip. Phœn. 239. The fountain probably bore the name Delphusa, (Steph. Byz. s. v. Δελφοί), with reference to the guardian Delphine: from this also the name Delphi seems to be derived.

5. See especially Apollon. Argon. iv. 709. 714.

of blood with their own life. But the life is, so to speak, redeemed or bought off by vicarial substitution in various ways. And first by the *servitude* of the slayer. The slayer gives up himself, his liberty and free agency, as a satisfaction for the blood he has shed. Thus Cadmus serves Ares, as the father of the slain dragon, for a period of eight years: so Apollo, the same period, for the slaying of the Python. Apollo, as is now I suppose generally understood, serves the *Gods of the infernal world*, the unconquerable Hades (Ἅδης¹) and Hecate of Pheræ: the original legend without doubt made the bright God, to whom the gloom of the subterranean world is an utter abomination, descend bodily into the realm of shades. This legend is known to the Iliad, but in a form already divested of much of its original significance, and transmitted to the Homeric age through the various remodellings it underwent in the heroic mythology. The great Hesiodic Poem, a composition formed out of very diversified materials, the Eolai, gave the legend at great length in the Katalogos of the Leucippidæ², connecting it with the mythi of Æsculapius; a process in which the original coherency of the religious legend was lost, but still the servitude in atonement for blood kept its place. As in so many other particulars, so in this also, Hercules bears a marked resemblance

1. In addition to what is noticed in my *Prolegomena zu einer wissenschaftlichen Mythologie*, p. 306, compare the poetical designation of Hecate, Ἀδμήτου κόρη, in Hesych. s. v. Hermes (Chthonios) as a God of Pheræ, also occurs in Callimach. Frag. 117. Bentl. The legends of Apollo's descent into Hades were used by Euhemerus after his fashion. Minuc. Felix C. 21, 2.

2. The following passages supply the most convenient materials for the construction of this portion of the Ἡοῖαι. Schol. Tzetz. on Theog. 142. comp. with Apollod. III. 10, 3. Pausan. II. 26, 3. Schol. Eurip. Alcest. I. Athenagor. Leg. 25, 7. p. 116. Oxf. comp. Servius on Æn. VII. 761. Perhaps also the verse in Plutarch Amator. 17. Ἀδμήτῳ πάρα θετέυσαι μέγα εἰς ἐνὶ αὐτόν, of which Clem. Alex. Strom. I. p. 139. S. 383. P. belongs to this Poem. The Katalogos of the Leucippidæ was at variance with that of the Koronis concerning the extraction of Æsculapius. Hence the doubts of the former's genuineness, in Pausan. II. 265, 5. Comp. Schol. Pind. Pyth. III. 14.

to Apollo; he too must undergo servitude as a manslayer³; and the circumstance that the Æchalian chieftain Eurytus, father of the slain Iphitus, receives the money paid for the redemption of the slayer, is a plain indication that the servitude represents a surrender of the life. The period frequently occurring in these legends as the stated term of atonement is the so-called *Great Year*, consisting of eight years; which became of such importance as the period of the principal festivals of Apollo (the Pythia and Daphnephoria), and enters so extensively into the religious and civil life of the Greeks. Alluding to the use of this eight-years' term of servitude, Pindar, adopting Orphic ideas, says in one of his Threni⁴, "Persephone sends back to the upper world in the ninth year the souls of those of whom she has received atonement for their old sins:" (this is the meaning of οἷσι ποινὰν δέχεται.) Eight years therefore, according to the Poet, was the term of servitude or bondage in the infernal world. Hesiod's view of the punishments inflicted on Gods was likewise based on the recollection of these ancient usages, (Theog. 795). If I understand the passage aright, the God who has sworn falsely by the Styx must pass one great year, i.e. eight years, without nectar and ambrosia, in arid slumber, separated from the rest of the Gods, and then endure severe contests for a yet further term: so that his punishment lasts altogether nine years. Others preferred assigning a less definite extent to this period of the penance of a God; Empedocles says a God who has shed blood must wander thirty thousand seasons (τρίς μυρίας ὥρας); the Philosopher announced himself to be such an exiled God⁵. That eight-years' period, however, or ἐνναετηρίς, although it is sufficiently explained in another

3. Comp. Agam. 1011.

4. Threni. Frag. iv. Boeckh.

5. Empedocl. *Fragm. coll. Sturz.*, citation from Plutarch *de exilio* 17. Plato's expression that the murderer must continue exiled τὰς ὥρας πάσας τοῦ ἐνιαυτοῦ, *Legg.* ix. p. 865, is undoubtedly derived from the ancient legal language.

manner, may originally have had reference to the worship of the dead, since at Athens the ninth day after interment (τὰ ἑνὰτα, *novendialia*¹) was a solemn day of expiation; and as the same usage was observed at Rome, it was probably of very ancient origin. One of the expanded forms of these Enata was the expiatory festival at Lemnos, at which offerings without fire were presented to the dead, and the island was considered impure and desecrated until on the ninth day a ship sent to Delos brought back pure fire; at that moment, as they expressed themselves, "new life" began in Lemnos².

58. This is one of the ways in which the soul of the slain, which properly demands life for life, may be appeased; namely, by servitude. In this the Greeks saw an actual atonement; even Hercules (in Sophocles Trach. 258) is ἀγνός, set free by atonement, by the bondage he has submitted to; and the fearful malady, which according to a very ancient fiction had fallen upon him, departs from him in consequence³. The other mode consists in the substitution of a victim, symbolically denoting the surrender of the man's own life: a significance which resides in the very first origin of sacrifice, and which manifests itself with the greatest clearness in the sacrificial procedures used with oath-takings or covenants; in which the slaying and dismembering of the victim⁴ has always been understood as a symbol of the fate which shall overtake the perjured. But in expiations for blood we find among the old Greeks the widely diffused rite whereby the *ram* represents the human being; as the goat among the Jews, so the ram among

1. Τὰ ἑνὰτα, often in the Oratt. See Schömann on Isæus, p. 219. Virg. Geo. iv. 544. Æn. v. 64, 762. Proclus on Timæus, p. 45. Thrice nine days was the duration of the Idæan funeral-feast of Jupiter in Crete, Porphy. Vit. Pythag. §. 17. The ἑνὰτα after death correspond with the Amphidromia after birth.

2. Welcker, Prometh. 247.

3. Apollodor. ii. 6, 2.

4. Fœdus icere, ὄρκια τέμνειν.

the Greeks and the kindred Italic races was the principal peace-offering. The very ancient Minyan legends concerning the Athamantidæ, which have been so profoundly investigated in recent times, turn entirely upon the human sacrifice demanded by the wrathful Zeus Laphystios, and the ram substituted in its place. A ram is the principal offering at all oracles of the dead⁵, the ceremonies of which closely agree with those of expiation for blood; their object usually was to pacify the souls beneath the earth. Black rams and sheep were the customary sacrifices to the dead in Greece⁶. Now it was a very ancient Roman usage, and as we are told upon the occasion, an Athenian usage also, that in a case of unintentional homicide (*si telum fugit magis quam jecit*) a ram, as a vicarial substitute for the head of the slain, was given (*aries subjiciebatur*)⁷ to the Agnati or ἀγγιστεῖς, on whom the duty of avenging blood immediately devolved. This was one of the peace-offerings on the return of the homicide, which are denoted by the term ὀσιόσθαι, and are distinguished from the καθαίρεσθαι, the rites of purification⁸. "For the head of the slain," say our

5. Odys. x. 527. Pausan. i. 34, 3. ix. 39, 4.

6. A black ram at the funeral sacrifice of Pelops, Pausan. v. 13, 2. Black sheep, in Eurip. El. 92, 516. comp. 326. Black and white sheep were the Areopagitic peace offerings appointed by Epimenides, Diog. Laert. i. 110. In the Cretan Mysteries, which referred to Zeus Chthonios, black sheepskins were worn. A black lamb in Canidia's evocations of the dead, Horat. Sat. i. 8.

7. See Cicero Top. 17. Cincius and Antistius ap. Fest. s. v. *subici*, p. 265 and 267. Lindem. Servius ad Ecl. 4, 43, with Huschke's true emendation, *pro capite occisi agnatis ejus*, and ad Georg. iii. 387. Comp. Abegg *de Antiquiss. Rom. jure crimin.* p. 47.

8. In Demosth. c. Aristocr. p. 644. θῶσαι is plainly equivalent to ὀσιόσθαι and opposed to καθαίρεσθαι. Compare with it ἀφοσιόσθαι, to appease a person, to make atonement to a person. Plat. Euthyphr. p. 4. Phæd. p. 61. Isæus, Apollod. §. 38. Demosth. c. Euerg. p. 1161. To the ἀφοσιόσθαι of the dead belongs the ancient singular practice of ἀκρωτηριάζειν, μασχαλίσματα or ἀπάργματα of the corpse of the slain man, well enough known from Æschylus, Sophocles (El. 437. and Hermann), Apollonius, and the Grammarians. The leading of an army betwixt the slaughtered limbs of victims occurs as a Grecian custom, Apollod. iii. 13, 7, and Persian, Herod. vii. 39. That ὀσιόσθαι (Xen. Hell. iii. 3, 1. L. Dindorf.) and ἀφοσιόσθαι are also used of funeral solemnities, arises from the circumstance that there was at bottom of such solemnities an idea of expiation.

authorities; for which we would put, "the head of the slayer." For, as is shewn by the legends concerning the race of Athamas, which was preserved from the sacrificial death by the substitution of a ram, this animal as a sin-offering takes the place of man even in cases where there was no slain to be appeased. Besides, it would be very strange if the slain, whose Erinnys is the chief thing to be pacified, received a brute-victim as the vicarial representative of his own life. On the contrary it is clear the ram was given for the man's life, precisely as in the usage before explained the ransom paid over to the family of the slain, as the price of the slayer, represented the slayer. In the olden times both kinds of expiation coincided not only in the idea but also in the outward act; for cattle represented money, and therefore the man who expiated an act of bloodshed by the surrender and repurchase of his own person would at the same time bring together a certain number of rams and other victims as peace-offerings to the slain.

Here, I think, we have clearly ascertained the origin of the *πoinή*, *price of blood*, (afterwards *ὑποφόνια*) which occurs even in Homer. Although this consisted, as early as the Homeric age, in talents of gold, it is distinguished from every other species of indemnification and penalty (*τιμὴ*) by a peculiar term, *πoinή*. The *πoinή* of the slain man is his *Were*, his *Werigelt*, according to the expression of our German forefathers. Now it seems to me to accord but little with the spirit of the most ancient times to suppose that the blood-avenging family bartered with the slayer, and for a weight of gold, such as contented their rapacity, allowed him to remain in the land. Undoubtedly the desire of increased wealth may have early acted in this direction also; in more ancient times, after a simple and sincere manner, and without violence to the natural feelings; in an age possessed of more refined sentiments the Attic laws utterly

forbade the extortion of a price from the manslayer, ἀποιναῖν. But the original form is unquestionably of a religious nature, the propitiation of the incensed Manes by victims. Even the *Wehrgeld* of the German nations admits of being traced back to this idea,—namely, the redemption of the slayer's own life from the death with which he is menaced by the blood-avenging family: nevertheless, it is not to be denied that in the old German poems and popular laws the other idea, namely the price for the slain, the *æstimatio capitis*, is brought forward sometimes in a very palpable and lively manner¹; and this again is not far removed from the original notion of atonement and propitiation.

59. Such is the *hilastic* aspect of the ancient usage we are considering. It is not uninteresting to observe how closely the other aspect, that of *katharsis*, attaches itself to this. The victims sacrificed as peace-offerings to the Infernal Powers serve withal for purification. Peace-offerings of swine to the subterranean deities, especially the Earth-Mother, (*Tellurem porco peare*), were of old an established ceremony among all branches of the Grecian family; and hence it is that swine's blood is a principal ingredient in all ceremonies of purification². In the lustrations connected with the expiation for blood, sucking-pigs were slaughtered in such a way that the blood which spirted from the wound (σφαγή αίματος) fell upon the hands of the slayer; and thus the human blood which still cleaved to his hands was conceived to be washed away by the sacred swine's blood³. At Athens, women whom we otherwise find employed at sacrifices to the

1. See J. Grimm, *Deutsche Rechtsalterthümer*, p. 670. foll.

2. So likewise in the lustrations of the Pnyx by the Peristiarchi before the opening of the Ecclesia, and of the Council-hall before the admission of the new Boulontæ (ἔσαν εἰσιέναι μέλλωσιν, εἰσιτήρια). Here it seems the swine were first castrated; the manes also frequently received *hostias exsectas*. Certain lewd reprobate fellows, called Triballi, who also feasted themselves on the *cæna ferales* of Hecate, snatched up these ὄρχεις when flung away, and ate them. Demosth. c. Conon. p. 1269.

3. Eumenid. 273, 427, and more in detail in Apollon. Rhod. iv. 704.

dead, the Enchytristriæ, are actively engaged in this rite; they received the swine's blood in vessels and poured it over the culprit¹. In this procedure the person to be purified stood on the fleece of the ram sacrificed to Zeus Meilichios², that primeval symbol of expiation and redemption from divine wrath (§. 55.); the washed-off blood was then collected in the fleece and from that poured out³. The fundamental idea on which all this rests is the endeavour to bring the individual, to whom the expiation is administered, into the closest possible contact and most intimate connexion with the victim which is his vicarial representative; for the same reason the parties concerned in oaths and covenants solemnized with sacrifice stood on the limbs of the dismembered victim, the type of what their fate should be if they violated their pledges, dipped their hands into the bason of blood, and perhaps, when the oath was peculiarly terrific, tasted a little of the blood.

Besides the blood, water was used, which as a means of purification also entered into the ordinary sacrifices to the dead (§. 56.) It is Achelous, the mighty river, (whose name in fact denotes *water*), that purifies Alcmaëon from the stain of his mother's blood⁴; in the case of Orestes also the streams of water wherewith he was purified are often mentioned⁵; in particular, the oracle is said to have directed him to the seven rivers of Rhegium. The water with which the offender had been purified, called the *Aponimma*, was poured out in some appointed spot⁶; from the lustral water so poured

1. Schol. Aristoph. Vesp. 301. comp. Lobeck Aglappham. p. 682.

2. Hesych. s. v. Διὸς κῶδιον Phrynichus in Bekker Anecd. p. 7.

3. This is evidently the meaning of ἀποδιοπομπεῖσθαι as a rite of κάθαρσις. See Timæus Lex. Plat. s. v. and Ruhnken *ad l.* Phrynich. s. v. in Bekker, Anecd. p. 7. Of the passages from Plato, Legg. ix. 877 refers specially to the expiation for blood; and the Scholl. on the Cratylus and on Legg. ix. p. 120, 14, Bekk. appropriate the ἀποδιοπομπήσεις to the cultus of Ζεὺς προστρόπαιος.

4. Apollod. III. 7, 5. comp. 15, 8. 5. Eum. 430. comp. Pausan. II. 31, 11.

6. Athen. ix. p. 410. Eustath. on Od. i. 137. p. 1401. R., comp. Apollon. Rh. iv. 710.

out (λύματα), after Orestes's purification at Trœzen, a laurel, we are told, sprung up: a miracle which some have thought to find pictured on an ancient vase⁷.

60. Now that we have thus distinguished between the two ceremonies, the belief on which they are grounded presents itself clearly to view and in a connection which is interwoven in the fundamental ideas of all Grecian religion.

The beings to be propitiated are the Powers of the infernal world, the *Chthonian divinities*, the Erinnyes, the Manes of the slain.

Jupiter presides over the whole: he is both a celestial and also a Chthonian God. As Meilichios he must be propitiated. He becomes a purifying God, Katharsios, partly as he is an incensed Meilichios, partly as God of the house and of such as come to it in the character of suppliants (Zeus Herkeios, Ephestios, Xenios, Hikesios⁸). In Solon's Laws also Jupiter, as a God of solemn oaths and covenants, was named Hikesios, Katharsios, and Exakesterios⁹. As protector and receiver of Prostopæi he is himself named Προστρόπαιος¹⁰.

But after all, the proper God of purification, according to the ancient institution of Themis, is Phœbus-Apollo, the radiant God, who teaches to overcome the terrors of a dark world by heroic strife or rites of averruncation; he, whose festivals in all parts of Greece are connected with purifications of men and countries; who in the mythi belonging to his worship himself submits to expiation and purification;

7. Laborde, *Vases de Lamberg*, pl. 14.

s. Comp. Herodot. i. 44.

8. Pollux viii. 142. comp. Eur. Herc. F. 925.

10. As προστρόπαιος, therefore, denotes both him who προστρέπεται, and him to whom a person προστρέπεται; so the words formed from ἵκω have the same twofold signification. Not only the suppliants are ἰκέται, ἱκτορες (hence ἱκτορεύειν Sophocl. ap. Hesych.) ἀφίκτορες, but Jupiter also is ἱκτωρ, or ἱκτηρ, ἀφίκτωρ, Æsch. Suppl. i. 474. Hence I explain Eumen. 118. *My enemies have found προσίκτορας*, i. e. Gods who protect them as προσίκτορας. Moschion (ap. Arsen. p. 363. Walt.) calls the staff of the hiketes borne by Orestes, προσίκτην βάλλον.

whose ancient pæans, or religious hymns, were originally without doubt propitiatory chaunts. He exterminates the monster, the swarming brood of dragons sent up by the powers of the earth and subterranean world in their wrath because of ancient guilt¹, banishes contagion and pestilence, the hostile operations of the same Gods, and brings order, light and welfare in their stead. To him his priestess justly leaves it to purify his own temple; as Iatromantis and portent-seer he can expound the presence of these terrific beings and do away the curse which evoked them; as Katharsios he can remove the pollution they have occasioned, vv. 62, 63; a combination of notions which, although differently expressed in the earlier poetry, is as old as the Apollinary cultus itself.

61. We do not mean to deny that other divinities also administer purification, of which probably Hermes and Athena are instances in the old heroic poem, the *Danais*²: but we maintain that in no other cultus does purification form so momentous a feature, so integral a portion of the religious system, as in that of Apollo. Achilles makes a voyage from Troy to Lesbos, as Arctinus (in Proclus) relates, in order to be purified, at a distance from the camp, in the temple of Apollo, Diana and Latona, from the blood of a fellow-combatant. It is a fine trait in the legend of Hercules, that the hero, when seeking to be purified from the blood of Iphitus, after being refused his request by the Pylian Neleus is entertained and actually purified by Deiphobus of Amyclæ³. Here Amyclæ, as sacred to Apollo, is clearly indicated as the place where from the time of the heroes a suppliant for purification found a peculiarly kind reception.

1. Comp. on Eumen. 62. the beautiful passage Suppl. 265. concerning Apis. Apis (i. e. Ἥπιος, Ἡπιος) is the son of Apollo; he comes from northern Greece and purifies Peloponnese. As he, an *ιατρόμαντις*, exterminates the *κνώδαλα βροτοφθόρα*, the *δράκων ὄμιλος*, so the Pythoness will have Apollo, as Iatromantis, destroy those *κνώδαλα*, the Erinyes.

2. Apollod. II. 1, 5.

3. Apollod. II. 6, 2.

The cultus of *Dionysos* has also its ritual of expiation and purification. The connecting link here is the idea of the Chthonian God, *Dionysos-Zagreus*. This ritual was subsequently formed by the Orphici into a peculiar ascetic discipline. But although the Dionysian Katharsis (as emanating from the cultus of the Chthonian powers) may primarily coincide with that of *Apollo*, yet the religion of *Dionysos* forms, in Greece, a system so independent of public life, so insulated in itself, that a momentous political institution like that of expiation for blood can by no means have been derived from such a quarter. Indeed in all orgiastic religions the Katharsis is an important feature: the Dionysian Katharsis, in particular, releases from the Dionysian mania, the frenzy of the *baccheia*, as it did the God *Dionysos* himself according to *Eumelus*, and as it did the *Prætidæ* according to ancient poems; but that it also frees from pollution of blood I can find no evidence⁴. Concerning the Dionysian Katharsis as a point of great importance for the history of tragic poetry, I shall find occasion to say somewhat in a subsequent part of these Essays.

c. *Purification of Orestes.*

62. The virtue of Apollinary expiations is strikingly illustrated in the mythic tale of *Orestes*. The story of his residence at *Delphi*, whence he sets out as avenger of blood, and whither he returns in the character of *Prostropæus*, is undoubtedly of very ancient origin. The representation of the *Crisean Pylades* as his faithful companion, and of *Orestes* himself as defender of the *Pythian temple* against *Pyrrhus*, indicates a close connexion between the hero and the God, such as I cannot account for otherwise than by referring it to

4. Compare *Hoeckh*, *Kreta* III. p. 235 foll. 266 foll.—*Polyidos*, the *Melampodide*, exercises at once the expiation for blood and the cultus of *Dionysos*, *Pausan.* i. 43, 5: but that does not prove a systematic connection between them.

real historical facts. However, the glory of having cleansed Orestes from his guilt was claimed by several other temples, especially by such as were consecrated to Apollo; in the same way as the tale of his persecution was repeated in different temples of the Erinnyes. Thus (1) Orestes is said to have spent the period of his exile among the Azani in *Parrhasia*, a district of Arcadia, and the natives derived the term Oresteum from his name¹. In this district, which abounded in very ancient temples of the Earth-goddesses, there was shewn, as late as the time of Pausanias a temple to the mad Goddesses (Maniæ), not far from the site which Megalopolis subsequently occupied: here it was that Orestes was seized with madness, and in his delirium bit off one of his fingers, to which there was a monument erected (*Δακτύλου μνημα*): further on was a spot called *Ἄκη*, where the Goddesses are said to have presented themselves to him under the aspect of white deities, and had a temple, as Eumenides. It is related that Orestes offered *ἐναγίσματα* to the black Erinnyes, and *θυσίαι* to the white. Sacrifices were offered to the Charites in conjunction with these deities. (2) Upon the overthrow of Mycenæ by the Argives in Ol. 97, a portion of the Myceneans fled to *Cerynea* in Achaia, and, as usually happens in such cases, carried with them their forms of worship and the legends connected with them. Hence arose the report that in Cerynea there was a temple built and consecrated by Orestes to the Eumenides, who made every offender mad²: Orestes is said to have converted them from Erinnyes into Eumenides by holocausts of black sheep, as related in the legend transferred from Mycenæ to Cerynea³. (3) The rites of purification are said to have been performed upon Orestes at *Troezen* (celebrated as

1. Eurip. *Orest.* 1663. Tzet. *Lyc.* 1374.

2. Paus. VII. 25, 4.

3. There is not a doubt that in the Schol. *Cd.* C. 42, instead of *ἐν Καρυνίᾳ*, the reading of the Cod. Laurent., and changed into *ἐν Καρυνίᾳ*, *ἐν Καρύᾳ* (by the *σοφίστατος* Triclin.) we ought to read *Κερυνείᾳ*.

a place of expiation for blood) by nine men in front of the temples of Apollo and Artemis⁴. (4) The inhabitants of *Rhegium*, who derived their origin partly from Chalcis and partly from Messenia, and called themselves sacred colonists of Apollo, also claimed for themselves and their seven rivers the honour of having performed the ceremony⁵.

These, and perhaps also the tradition that Argos, in the country of the Macedonian Orestæ, was founded by Orestes in the course of his wanderings⁶, were probably the legends which Æschylus had before him. No doubt the Greeks, in conveying their mythi to all parts of the ancient world, added to those legends fictions of various kinds, resting most of them upon mere etymology; for instance, the Cappadocian mountain Amanon was marked as the place of liberation from madness; Comana, as the spot where the hair was shorn, and so on⁷. Æschylus also goes upon the supposition of several acts of purification having been performed upon Orestes, the first and principal of them at Delphi, very shortly after the commission of the deed⁸; but there is an evident allusion to several in the passage,

Πάλαι πρὸς ἄλλοις ταῦτ' ἀφιερῶμεθα
οἴκοισι, καὶ βοτοῖσι καὶ ῥυτοῖς πόροις.

v. 429. Cf. 229. 275.

Before other temples, he says, because an unhallowed person was not admitted into the abodes of Gods or men.

4. Paus. II. 31, 7, 10. Cf. I. 22, 2.

5. The Rhegian legend is discussed by Fr. W. Schneidewin in a learned treatise, *Diana Phacelitæ et Orestes apud Rheginos et Siculos*, Gott. 1832. From the Messenian colony the Rhegians derived the Cultus of the Orthic or Tauric Artemis; but this must even then have been connected in Laconia with the legend of Orestes in the form we find it subsequently.

6. The passages from Strabo and others may be found in Raoul-Rochette, *Hist. de l'Établissement des Col. Gr.* V. II. p. 451.

7. Raoul-Roch. lb. IV. p. 399. There was however in Cappadocia a family of priests called *Orestiadæ*, as appears from an inscription found in the Catacombs of Thebes. *Transactions of the Royal Soc. of Literat.* V. II. 1.

8. Choeph. 1031. Eum. 272.

Hence Orestes' dwelling-place at Troezen stood in front of the temple of Apollo, and the trials for blood at Athens were held not *in*, but *near* the Delphinium, Prytaneum, &c. In the long interval of time which must be imagined between v. 225 and 226, Orestes visits even remote countries beyond the seas (77. 241.): probably the reference is to Rhegium, although the Rhegian legend places the arrival of Orestes after his Tauric wanderings. The Tauric voyage of Orestes, as also the return of Iphigenia with him, is entirely omitted by Æschylus, as foreign to the development of his plot: the manner in which Euripides and others connected it with the legend of the Areopagus is a question which does not fall within the compass of our present enquiry. But that a considerable period of time had elapsed between his sojourn at Delphi and arrival at Athens, our Poet himself intimates to his audience, where he says that besides the purifications and intercourse with mankind the very lapse of time must have removed all stain from Orestes (276).

63. A greater difficulty may appear to lie in the circumstance that, although the purification of Orestes restores him without spot or stain to the intercourse with men and Gods, it does not rid him of the *Erinnyes*, nor even diminish the bitterness of their resentment against him. This difficulty cannot perhaps be satisfactorily cleared up in any other way than by the distinction we have above drawn between expiation and purification for blood. Orestes is no longer a polluted person, and therefore no longer an outcast from society: he now appears internally also more tranquillized than at the conclusion of the Choephoræ; he has no stain of blood upon his hand or upon his conscience. But the resentment of his mother's manes, of the infernal powers, the Erinnyes, is not yet removed; it is for the Gods to rescue Orestes from that by a formal trial. Fundamentally, indeed, the two considerations, which Æschylus here sepa-

rates, are one and identical; for the curse of the infernal powers manifests itself in the distracted condition of the criminal, and their appeasement brings with it his purification, which clears the gloom from his countenance and restores him to human society. But these ideas, intimately as they were connected in the first instance, had separated in the progress of their development; therefore Æschylus was at liberty to exhibit Orestes as purified, and yet under the ban of those infernal powers; and the more so, as it is probable that, although the rites of purification might be administered in foreign states, the soul of the murdered person could in general be appeased only in the country where the deed was done, where the grave of the slain was situated. Hence it is that Æschylus never makes mention of that part of the rites which has expiation for its object; namely, sacrifices to the Erinyes and to the dead, melicrata, and the ram of Zeus Melichios, but constantly confines himself to the ceremonies of purification; although, where the whole was complete, the latter were only a continuation of the former. It must be confessed that, although the deep and heartfelt truth which speaks in the primitive legend is somewhat obscured even in this modification of it, (and how much more so in those of later poets!) still Æschylus has imparted to the story as managed by him, in as great a degree as the ultimate aim of his composition allowed, the consistency and connectedness which would be looked for not only by one who reads it as a common history, but even by the reader who meditates on the ethical and religious ideas on which it is grounded.

C. COURTS FOR THE TRIAL OF HOMICIDE, AND THE
JUDICIAL PROCEEDINGS.

a. *The Attic Courts and Tribunals.*

64. WE will begin this Section, as we did that on the Avenging of blood and pursuit of the bloodshedder, by giving a concise description of the institutions of *historical* times, with which we are better acquainted; and then go back to the more obscure regions of the *earlier* ages.

By Solon's Code the judicial cognizance in cases of blood was committed to two Boards or Colleges, the *Areopagus* and the *Ephetæ*. The Areopagus, or, more correctly speaking, the Council on the hill of Ares (ἡ ἐν Ἀρείῳ πάγῳ βουλή), consisted of such as had held the dignity of Archon, and whose conduct in that station had been irreproachable. According to Solon's regulation none but the rich could fill the office of Archon, and those only by election; but after the time of Aristides every Athenian was eligible to it by the falling of the lot. The Areopagus was intended for the supreme court in cases of homicide, being charged with the decision in actions for *wilful* murder (φόνος ἐκούσιος or ἐκ προνοίας), as also for malicious attempt to kill, by maiming, poison, and arson.

The Ephetæ were fifty-one men, above fifty years of age, of noble family (ἀριστίνδην) and eligible only on the ground of irreproachable character. They sat as a collective body in one or other of the four several courts of justice¹. In

1. Hence they are called in Photius περιόντες. In Suidas, Zonaras and the Scholia on Dem. c. Aristocr. p. 98 R this expression, from a misconception of the abbreviation π', has been changed into ὀγδοήκοντα ὄντες.

cases of manslaughter they held their sittings at the Palladium; in cases of justifiable homicide, (such as killing another in self-defence, taking the life of an adulterer in vindication of family honour, killing a tyrant, a thief, or robber, and also manslaughter in the gymnastic games), they met at the Delphinium. Sometimes their sittings were held at the Prytæum, where by a singular old custom judgment was passed on the instruments of murder in cases where the perpetrator of the act was either not forthcoming or not detected. Lastly, when a person who had gone into temporary exile for manslaughter was indicted for murder, they held trial upon him at Phreatto or Zea². In this particular case the defendant pleaded his cause on board-ship, being prohibited from landing by the vengeance awaiting blood: if condemned, his ἀπειραντισμός was commuted to banishment for life (§. 44).

65. Now if it be asked why Solon committed the cognizance of wilful murder, and of the last specified kinds of homicide, to different Judges, we may first of all confidently answer thus much, that it was not because that separation had been customary in Greece from the earliest times. For not to take into account the very slight distinction that was made in the earlier times between wilful murder and manslaughter (§. 52), there is not a trace to be found in all Greece of such a separation of courts, and it must be admitted that in practice it would necessarily give rise to many inconveniences and circuitous procedures. The nature of the case as well as all historical analogy oblige us to assume that in the first instance, even in Attica, the same authorities (although perhaps at different tribunals) investigated the degree

2. These are undoubtedly identical. Phreatto was the name given to a spot of ground, ἐξωθεν τοῦ Πειραιῶς (Helladius in Phot. Myriob. p. 535 Bek.); Zea was the most inland and northern of the three havens at the Peiræus, but so situated that at one spot it was separated from an outer bay only by a narrow tongue of land: it was on this the court of justice stood. See Stuart's or Kruse's plan, Pl. III. §. 3. In Wachsmuth's *Antiqq.* III. p. 320, a slight correction is needed.

of heinousness attaching to an act of blood, and determined whether it ought to be punished with death (which in the eye of the Greek was deemed nearly equivalent to exile for life), or whether it might be atoned for by temporary exile; in the latter case the criminal received expiation upon his return home. These last words contain the reason why the court of Ephetæ was separated from the Areopagus, and we need take but one step more to arrive at the conclusion that this separation could only have been brought about by Solon. It is namely this: The atonement for blood and purification of the bloodshedder came under the sacred law of Athens (the *ιερά και ὅσια*), which remained in the hands of the old nobility even after they had lost their political authority (the proofs of this will be given in the following Section on the Exegetæ): so that the administration of the rites of expiation could not be taken away from the old aristocracy of Athens, even when the constitution underwent in other respects a complete change. None but an aristocratic court was competent to grant permission of expiation for homicide, and to preside over the rites of expiation and cleansing from bloodguiltiness. Accordingly that court must have retained the right of decision in actions for manslaughter, in which the temporary flight was followed by expiation; and also in cases of justifiable homicide, in which the individual was not required to flee his country¹, but was obliged to obtain purification from the stain of blood, at least in certain cases². Moreover they continued to have the cognizance in cases where manslaughter was followed by wilful murder, it being then a question whether expiation were still admissible or not. And

1. He was said to commit the act *νηπιουει*, Dem. c. Aristocr. p. 637, 639. Killing of a *μολχος* was deemed no *φόνος*: Lys. de Eratosth. Cæd. §. 30.

2. This is seen quite clearly by comparing the law in Demosthenes with Plato, Legg. ix. p. 865: *εἰ τις ἐν ἀγῶνι καὶ ἄθλοις δημοσίοις ἄκων—ἀπέκτεινε—καθαρθεῖς κατὰ τὸν ἐκ Δελφῶν κομισθέντα περὶ τούτων νόμον ἔστω καθαρὸς*. This applies to the cases in which vengeance was not allowed. On the other cases Plato's expression (ix. p. 874) is not quite definite.

lastly, the formalities observed in holding judgment on weapons with which blood had been shed must have been left to their superintendence, inasmuch as those formalities were conducted solely and entirely by the managers of the old rites of expiation. Wilful murder on the contrary could not be expiated but by the hand of the executioner; such no doubt was the principle expressed in the stern *Θεσμοί* of Draco. There was no need in this case to refer to the decision of the old sacred law; so that Solon was at liberty here to vest the power of judging such cases in a corporate body which, in accordance with the spirit of his constitution, he formed out of the most affluent of the Athenian citizens who had filled the office of Archons, and which, as he himself expressed it, he intended to make the anchor of his constitution.

66. If the matter be viewed in this light, it seems impossible to doubt that the separation of the court of Ephetæ from the Areopagus took place at a period, when the domination of the Athenian nobility was brought to an end and stripped of whatever could be withdrawn from it consistently with the respect for hereditary religious rites. And that period, we know, was no other than the age of Solon. Besides these reasons there are others of a subordinate kind which lead to the same result³. Thus, in Pollux, we find it stated, probably upon Aristotle's authority, that the Ephetæ formerly administered justice in five courts, not in four only: and Draco in his laws never spoke of any but Ephetæ, although the antiquity of the jurisdiction held by the Areopagus in actions for bloodshed is attested by so many legends and admitted also by Aristotle (Pol. II. 9).

3. See Luzac *Exercitt. Acad. Spec.* III. p. 181. Platner '*Process und Klagon*,' P. I. p. 21. Schömann however takes a different view of the matter ('*Attischer Process*, p. 15.) He is of opinion that Draco took the cognizance of homicide entirely out of the hands of the Areopagus and transferred it to the Ephetæ. But would not this have been a material change in the Constitution, such as we are told upon the testimony of Aristotle, Draco did not venture to introduce?

These circumstances also lead us to infer the early existence of a Senate at Athens, invested, like the Spartan Gerusia, with the jurisdiction in cases of homicide, and encroaching upon the office of avenging blood, as far as the views of the age, resting as they did upon a religious basis, allowed such interference. This council, which also watched over the preservation of morals and good order, and no doubt had in the first instance great administrative power, obtained from its cognizance of actions for homicide the title of Ephetæ ('Εφέται)', a term more correctly derivable from the granting a license to avenge blood, than from the applying for the license, inasmuch as every thing in this branch of the judicature depended upon the extent of vengeance granted to the relatives of the deceased upon the shedder of his blood. This title occurred so frequently in Draco's laws, that it gave rise to the opinion which we find in Pollux, that Draco instituted the college of Ephetæ.

On these grounds we deem the separation into different courts to be of later date and to have arisen out of the political views of after-times. On the other hand, we hold the distinction of different tribunals for different degrees and kinds of crimes and guilt to be of very ancient origin, inasmuch as the choice of these tribunals is connected with religious notions, which existed at the period of the very formation of the Grecian cultus, but afterwards sank into obscurity and oblivion. It is worth while to pursue this subject somewhat further.

67. The worst cases of murder were tried on the *hill of Ares*, whose temple was at the top, and that of the Erinnyes at the bottom of the hill (infr. §. 88). Judgment was there

1. 'Εφέται, οἱ ἐφιάσι τῷ ἀνδροφόνῳ τὸν ἀνδρηλάτην. The explanation of ἐφέτης as 'a person appealed to' is not authorized by the instances of nouns in —της in a passive sense; as ἀειγενέται θεοὶ in Homer, γενέτης and γενέτειρα in the sense of son and daughter, in the Tragedians and Euphorion, κασσοδέτας in Pindar, ἐνδυτήρ πέπλος in Sophocles, &c.

held on such as had broken the peace by maliciously murdering a citizen². The special resentment of the deceased, the Erinnys (§. 77), rested upon such an one; and to that Erinnys he was abandoned, if his guilt were clearly proved. In the Areopagus, says Euripides, the murderer must render justice to the nameless Goddesses (δίκην παρασχεῖν ταῖς ἀνόμους θεαῖς, Iph. T. 951). The accused took oath by these Goddesses in particular³. If acquitted, he sacrificed to them in their neighbouring temple as appeased divinities⁴; but if condemned, he was abandoned to the Erinnys which he had invoked, and to the God of war whom he had roused. This connexion of the cultus of the Erinnyes with the court of Areopagus is also exhibited in the story of Epimenides, in which it is related that this Cretan priest, having to expiate the pollution brought upon the country by former acts of blood, let loose some black and some white sheep from the Areopagus, and sacrificed them on the spot, whither they had run, to the divinities who seemed to desire the sacrifice (τῷ προσήκοντι θεῷ), and at the same time built a temple to the venerable Goddesses or Erinnyes. In reality, however, their temple was founded unquestionably at an earlier date⁵. The manner in which this relation rests upon the earliest history of the Grecian cultus, I will endeavour to shew in the next section.

Actions for manslaughter were tried at the *Palladium*. The term Palladium does not mean any statue of the Goddess Pallas-Athena⁶, but is applied exclusively to a definite

2. Such acts were supposed to be done at the instigation of Ἄρης ἐμφύλιος, or Ἄρης τιθασός, as Æschylus calls it, Eum. 335.

3. Dinarch. c. Demosth. §. 47.

4. Paus. i. 28, 6.

5. Lobon of Argos in Diogen. Laert. i. 10, 112. To Epimenides is also ascribed the erection of the pillars to Τύβρις and Ἀναδεία on the Areopagus. Clemens Alex. Protrept. p. 22 Potter.

6. The statue of Athena Polias in the citadel was never called by the Athenians themselves Παλλάδιον, but τὸ ἀρχαῖον ἄγαλμα τὸ ἐν πόλει, τὸ τῆς Πολιάδος, τὸ παλαιὸν βρέτας, and in the Plynteria (the holy washing) τὸ ἕδος (τὸ ἀρχαῖον) τῆς Ἀθηνᾶς. Vid. Xen. Hell. i. 4, 12. Plut. Alcib. 34. Hesych. s. v. Πραξιεργίδαι.

representation of the belligerent Pallas, to a particular form which had been made typical of that Goddess at an early date. The origin of the term must therefore be sought in the meaning of the name Pallas itself. By Palladia we must always understand figures of Pallas in a standing posture, with the Ægis, and with shield and spear advanced. At one period the Greek legends placed all such statues of Pallas in connexion with Troy: every town that possessed an old wooden image of the above description boasted of having had it from Troy, and the same origin was claimed for the Attic one in legends of various kinds, all of them however agreeing on this one point¹. This Athenian Palladium was in the southern quarter of the city², and the care of it was entrusted to the old Attic family of the Buzygi, as appears from an old legend and an inscription of later date³, coinciding with each other. Now this Trojan Palladium is connected with a tradition, first made known by Apollodorus, but unquestionably of early origin, that the Goddess Athena having killed one of her playmates, Pallas, at exercise of arms, made the Palladium in memory of her. Moreover this Trojan Palladium, (which was probably quite distinct from the statue in the citadel of Ilium, this latter being described by Homer as in a sitting posture), is said to have been placed on the hill of *Ate*⁴, where the abode of Cassandra was situated⁵: the reason for this was, because the statue owed its origin to Ate or a temporary derangement of mind. Little as this part of the mythi about Pallas has hitherto been solved, thus much at least is clear, that the Palladia in general were connected with the notion of homicide committed without

On the other hand the image in Ilium was called τὸ τῆς Ἀθηνᾶς ἔδος, ὃ Παλλὰδιον καλοῦσι, Appian Mithrid. c. 53. (ἔδος means here generally an ἱδρυμένον, a consecrated image as in Corp. Inscr. 491.) The image of Pallas Alalcomene is also called a Palladium.

1. Creuzer Symbol. vol. 11. p. 690 sqq. (German.)

2. Plut. Thes. 27.

3. Corp. Inscr. n. 491.

4. Apollod. 111. 12, 3.

5. Lycophr. 29.

malice aforethought, under the momentary influence of Ate (§. 45, 52); and on that account the court adjoining the Palladium was deemed by the Athenians the fittest tribunal for such cases⁶.

Similarly the *Delphinian Apollo*, near whose temple the third tribunal of the Ephetæ was situated, was connected with the notion of justifiable homicide. Apollo is called Delphinios, as slayer of the *Δελφίνη*, the destructive serpent Pytho (§. 56). This was a lawful act, although the God fled in consequence, and underwent purification (§. 65). Hence cases of justifiable homicide were brought before the tribunal contiguous to the temple of the Delphinian Apollo. But clear as this connexion is, it must have been lost sight of by the Athenians at an early period, since the notion of Apollo Delphinios as a conducting God, sweeping over the seas in the form of a dolphin, very soon prevailed. Thus, on the one side, the circumstance of the tribunal of the Ephetæ being at the Delphinium is an evident proof that by Apollo Delphinios the slayer of the serpent was originally meant; and on the other side, the early disappearance of this conception of the Delphinian Apollo clearly attests the antiquity of the Ephetic Courts.

The *Prytaneum* was from time immemorial, as its name implies, the place of assembly for the Prytanes, the presidents for the time being of the Supreme Council. Consequently it had probably been at some time or other the tribunal for political offences, obscure traces of which are to be found in a law of Solon's and the decree of Patroclides⁷. The Ephetæ usually held only the sham-trials there,

6. We also find this notion of unintentional homicide in the legends about the manner in which the Palladium came to Athens. The Argives deputed to convey this Palladium were killed, through ignorance, upon their landing at Argos. Hence they were worshipped under the title of *ἀγνώστες*. Pollux, viii. 118. *θεοὶ ἀγνώστοι καὶ ἥρωες*, Paus. i. 1, 4.

7. Plut. Solon 19. Andoc. de Myster. §. 77. Hence it appears that before the time of Solon, and perhaps even afterwards on particular occasions, the authors of

especially that on the axe of the Dipolia. The reason for this is perhaps to be sought in local circumstances.

The reason why the fourth, formerly the fifth, tribunal of the Ephetic Court was in Phreatto, at the Peiræus, is evident.

68. In the poetical treatment of an ancient legend we do not require a literal agreement with a real historical state of things; the main point is that the fundamental idea be intrinsically true. In the present instance, however, any representation of the Areopagus differing from the existing state of that institution would instantly have struck every well-informed spectator, and so have materially counteracted the Poet's design of influencing his own generation and supporting this Court of Judicature against its adversaries. This would have been the case for instance, had the Areopagus been wholly an institution of Solon's, which it appears from the preceding elucidations it was not. It is true the Ephetæ, as the Eupatridic Court of expiation, strike us on the one hand rather as a remnant of the ancient Gerusia, which formerly gave judgment in all cases of homicide; but then on the other hand the Areopagus had preserved the union of Council and Court of Justice, which characterized it upon its first institution; and as it still maintained its credit, whilst the Ephetic Courts sank more and more in the public estimation, it was natural that all those old legends and myths should be made to redound solely to the glory of the Areopagus.

Thus it appears that the legend of Orestes' acquittal by the Areopagus could not possibly be a matter of surprise to

of massacres (*σφαγείς*) and insurrections were tried in the Prytaneum before the βασιλεῖς (the *φυλοβασιλεῖς*, I suppose, who may have been identical with the Prytanes in the first instance, and subsequently had to do with the sham-trials at the Prytaneum.)

any Athenian at all conversant with history. The opinion of a modern Scholar who supposes it to have been an invention of *Æschylus* is perfectly untenable: besides, *Hellanicus*, a contemporary of *Æschylus*, relates that this Court awarded sentence not only to *Orestes*, but to many other heroes and even Gods before him. These legends *Æschylus* lets quite alone; the mythus of *Orestes* shone forth so pre-eminently, that it was even allowable, in legendary fashion, to connect the institution of the Court with this sentence, the first pronounced by it. To have assumed the *Areopagus* as already existing would scarcely have accorded with *Æschylus*'s plan; he was obliged to make his poem serve for a record of the institution of this sacred and divine tribunal. Neither did his views allow him to represent the twelve Gods as the first Judges in this Court, as *Demosthenes* relates of them¹; the citizens of Athens were to be the first invested with that important office, and must receive it from the hands of *Athena*. As is usually the case, there were numerous legends on this point at variance one with another; the *Argives* also claimed for an ancient tribunal in their city the honour of *Orestes*' trial (*Eur. Or.* 862. c. *Scholl.*). Nevertheless, the reputation of the *Areopagus* among the Greeks appears upon the whole to have had the precedence, and established the priority of the *Attic* legend.

69. The only circumstance one might be apt to wonder at is that, although all the above-mentioned tribunals for the trial of blood were of very early origin, the legend of *Orestes* was attached to the *Areopagus* and not to the *Delphinium*. The cases tried before this latter tribunal were "when a person pleaded justifiable homicide," and *Demosthenes* cites *Orestes* himself as an instance in point. Nevertheless, under the more ancient view of the case, which settles the question of cognizance not so much according to rubrics of law, as by

1. c. *Aristocr.* p. 641. 644.

taking into account the internal aspect of the thing done and the mental state of the doer, the Areopagus might appear more competent to decide the matter than the Delphinium. Or, to speak in the sense of earlier times, the Hill of Ares would seem a fitter tribunal than the temple of the Delphinian Apollo. The criminal brought before this tribunal is not one conscience-stricken by his act of blood; no Erinnys harasses him. For how can an Erinnys be ascribed to the nocturnal robber, or to the adulterer, seized in the very act of their offence and slain upon the spot? But Clytæmnestra, though lawfully put to death by the avenger of blood, is a mother, and as such has her Erinnyes; and there lies the significance of the Areopagus in this instance. It decides between these vengeful Goddesses and the object of their resentment; and this is proved, as we have above seen, by the locality itself, and the solemnities observed in the proceedings before the Areopagus.

b. On the judicial Proceedings in Æschylus.

70. Æschylus makes his Areopagus as like as possible to what it was in historical times; and whilst on the one hand the entire spectacle is marvellous and superhuman, the actors in the drama being Gods, on the other hand the whole procedure is conducted so much after the due form, and upon civic laws and customs, that the Poet's drift is at once evident, and palpably no other than that of exhibiting the existing constitution in the light of a divine providence. It is therefore worth while to take a closer view of these proceedings and of the formalities observed in them.

At Athens, and nearly everywhere in the ancient world, every Court consisting of a large body of Judges had its president (*ἡγεμὼν*) to investigate the cases presented to it, upon whose sanction they were brought into court. In actions

for homicide this office was held at Athens by the second of the nine Archons, the Ἀρχῶν Βασιλεύς. Here however it is filled by the Lady Athena (ἄνασσ' Ἀθήνα), whom Orestes by the instructions of Apollo invokes at the very outset to be his Judge (cf. v. 81. 215. 234. 250. 446). This indeed she declines, since it is not for her, the immaculate Goddess, to sit as judge upon a case of blood (v. 449); and she appoints a Jury instead, to whom she refers the matter. Minerva therefore is the pre-cognizant magistrate, the *Prætor* who appoints judges for the parties (*dat judices*).

The *pre-cognizance* of the suit (ἀνάκρισις) is exhibited by Æschylus in the scene where Athena questions both parties about their name, office, and legal demands and pretensions (see especially Eu. 386—467); whereupon she deems it her duty to find a true bill for both parties, and requires them to have witnesses and evidence in readiness to produce in court; although it is true these were usually brought forward at the *Anacrisis*.

71. In this scene a passage occurs, which has not been rightly understood and has undergone various emendations in consequence. Some attention to the course of the proceedings in court makes all clear. The passage in question is at v. 407, where, upon Minerva's turning to Orestes after questioning the *Erinnyes*, the latter exclaim:

ἀλλ' ὄρκον οὐ δέξαιτ' ἄν, οὐ δοῦναι θέλει.

The meaning of these words cannot be understood without first of all bearing in mind the original signification of ὄρκος; namely, the object whereby one takes oath, and binding on the conscience of the party taking oath¹. This object is named to

1. See Buttm. *Lexilogus* II. p. 52, which evidence is not in my opinion refuted by the objections of later authorities. It is also in accordance with the Attic usage, as is proved by passages in Demosthenes, which are to be found in Reiske's *index*. And although, I grant, Euripides uses ὄρκον δοῦναι in the sense of taking oath, it is nevertheless most probable that Æschylus kept to the stricter sense of the term.

the challenged by the challenging party; for instance, the head of his child, or such and such Gods. This is called *giving an ὄρκος*. In the next place it must be kept in view, that an oath of this kind, demanded of, or tendered to one party by the other, forms part of the evidence. For that evidence required a challenge (*πρόκλησις*) and the acceptance of it: both parties must be agreed to rest the decision of the suit on the oath of one of the two parties, before the oath could be admitted and stand as substantive evidence. The agreement and administration of the oath might take place either at the anacrisis, or in court, or quite independently of the trial; only in the latter case, the transaction had to be duly proved before it could influence the verdict. The meaning then of what the Erinnyes say is this: 'Orestes will scarcely allow us to name the oath which he shall take to attest his innocence, nor will he readily consent to let the verdict depend upon our swearing to his guilt by whatever oath he shall please to propose to us:' and they are perfectly right in their opinion. But Minerva very properly refuses to admit such a mode of decision in this case, as being a mere show of the right, by which she will not allow the wrong to gain the day.—It is evident, partly from these expressions and partly from other circumstances, that the question here is not about the oath regularly administered, independently of any prothesis, in the Court of Areopagus. This was quite a distinct thing from the other oath. On these occasions the plaintiff and defendant, standing over the dissected members (*ἐπὶ τομίοις*) of a wild-boar, a ram, and a bullock, took oath to the truth and justice of their respective causes, and in case of perjury denounced most awful curses upon themselves and all that belonged to them (*διωμοσία κατ' ἐξωλείας*)¹. This oath was an indispensable preliminary in such prosecutions, and if Æschylus makes no mention of it, it is because it had no specific significance in

¹ Cf. Luzac, *Exercitatt. Acad. Spec.* III. p. 175.

this particular case; just as the oath of the Areopagites to do strict justice is frequently referred to in the course of the play², but is not actually administered in the theatre. On the other hand the *πρόκλησις*, or *provocatio ad iusjurandum* here in question, is opposed to the simple straightforward course of law, the Euthydicia (εὐθεΐα δίκη, 411); for although the Euthydicia is usually opposed to an exception or counter-charge, put in for the purpose of preventing the bill from being sent into court (παραγραφή, διαμαρτυρία, ἀντιγραφή), the term may very well be used in a wider sense, as opposed to the diversion of law from its straightforward course by a proclisis: of which indeed the very passage before us furnishes a proof.

72. Thereupon Athena convenes the Jury, 'the worthiest of her people' (ἀστῶν τὰ βέλτατα, v. 465)³, whom she intends in the sequel to invest in solemn form with the new office of Areopagites. The number of these men we have above settled at twelve (§. 9); and it is not improbable that the council of the Areopagus really consisted in the first instance of that number of members⁴.

Athena then *introduces* the suit (εἰσάγει, 550, 552) as president of the court she is also εἰσαγωγεύς. The parties plead against each other in short and plain sentences; long speeches being against the usage of the Areopagus as well as contrary to the taste of our Poet. The only one who speaks at all at length is Apollo, and in his case it is very allowable, since he is not only advocate for Orestes, but also Exegetes, of which office I shall speak presently: as such,

1. Cf. vv. 461. 650. 680.

2. Τὰ βέλτατα, in a political sense, must be compared with Herodotus's τὰ πρῶτα. It is equivalent to the βέλτιστοι of Xenophon.

3. Perhaps the following conjectures may be deserving of notice. We assume that the earliest Bule, elected from the first Phyle, consisted of twelve. Then all four Phylæ were represented, thus giving forty-eight members, of whom four Phylasileis acted as Prytanes of the Bule: the King himself being reckoned gives forty-nine. The transfer of that number to the ten Phylæ gave rise to the fifty-one Ephetæ, in the same manner as fifty were formed out of forty-eight Naucrariæ. Cf. Photius s. v. ναυκραρία.

he expounds the nature of justifiable homicide as well as the other exculpatory circumstances to the clear comprehension of the Judges.

After the parties have done pleading, Athena fulfils the promise she had made (v. 462) by announcing the institution of the court of Areopagus (the *θεσμός*, 462, 651). The answer to the question, why this ceremony is deferred till after the pleading, is this. The Judges had hitherto listened to the dispute, like the rest of the assembled multitude, and had probably formed their own decision upon the case, but not in a judicial capacity: they are now to give their votes after serious deliberation, with a strict observance of their oath and a full sense of the importance of their office. The introduction, therefore, of the ceremony of inauguration is quite appropriate at this stage of the action. It is the central point of the composition as a political drama, in which aspect it has been above considered (§. 35 ff.).

73. We come next to the balloting which follows the inaugural address. Unless we have a clear comprehension of the manner in which this ceremony is conducted, and make an accurate distinction between two points in the action, there will be some danger of our getting a very confused notion of the whole proceeding. For nothing else assuredly but confused and ridiculous is the notion entertained by very many, that after Minerva has thrown in her ballot for Orestes, and not till then, the votes are counted and found equal, and that Orestes is acquitted on the score of this equality. The very idea of the *Calculus Minervæ*, so often mentioned by the ancients, is neither more nor less than this: *the votes are equal*, a white *ψῆφος* (for acquittal) is conceived to be added¹; the accused is *imagined* to have the majority.

1. From the verdict returned for Orestes by the Areopagus Euripides deduces the principle, that in *ισοψηφία* the defendant gains the cause (El. 1277. Iph. T. 1482), and in this sense the *ψῆφος Ἀθηνᾶς* is often mentioned by the later orators. In the Scholia on Aristid. Panath. p. 108, 7. Dind. it is stated that the twelve Gods sat as Judges in the Areopagus, and that Athena gave the thirteenth vote.

Without doing violence to justice (a thing not to be conceived of the righteous Goddess), the calculus Minervæ is mercy naturally prevailing over severity in an equally balanced case. But the difficulty, as we said before, is removed by distinguishing between two points in the action, the taking up of the ballot and the casting it into the urn (*ψῆφου αἶρειν καὶ διαγρῶναι δίκην*, v. 679). The Areopagites rise in turn from their seats, go to an altar, on which are lying an adequate number of ballots, and take one up. The taking of the ballots from the altar was a usual ceremony upon divisions of the court, and Æschylus would therefore scarcely omit it. Then they step to a table upon which probably two vessels², the brazen urn of mercy and the wooden one of death, stood side by side, and throw their ballot into one of them (unless for the sake of secrecy they had an ineffective ballot, as was usual in the other Attic courts of justice). This is done by the twelve Areopagites in turn at measured intervals. Thereupon Minerva likewise takes a ballot from the altar and holding it up says, she intends to give it for Orestes (705),—by virtue of that ballot Orestes is to gain the day, even should the votes be equal (711);—but she does not forthwith throw it into one of the urns, as that would have been quite in contradiction of the meaning of the calculus Minerva. The ballots are now turned out of the urns, and being counted are found equal (v. 762): thereupon Minerva gives hers for the acquittal and at the same instant announces the issue of the suit³.

2. Called *τεύχη* v. 712. cf. Agam. 789, 790.

3. This appears to me the most satisfactory conception of the affair, although there may perhaps be room for deviation in minor points. In works of art, for instance on the cup in the Corfini Collection, there is only *one* vessel given, into which Minerva is in the act of depositing her ballot; but who would think of inferring from thence the arrangements in the Court of Areopagus?

D. EXEGESIS OF THE JUS SACRUM.

74. WE have still to define the nature of the office discharged by Apollo in this suit.

The Exegesis at Athens applied wholly to the *unwritten Law*, the precedents and usages handed down to posterity by oral tradition. Notwithstanding the great extension given to the written law at Athens, partly by the legislature of particular epochs, and partly by the continual additions made to it, there was still a great deal left to oral tradition with respect to religious rites and the duties to be paid to the dead, to which belonged also the avenging of blood. Now such persons as were in possession of superior information on these points, and could accurately define the right and wrong in cases of that class, were called ἐξηγηταὶ τῶν πατριῶν, τῶν ἱερῶν καὶ ὀσίων, (Exegetæ of the customs of the land, the sacred and sanctioned usages, *Interpretes religionis*.) Their office was, ἐξηγεῖσθαι, to expound this Law, *de jure sacro respondere*.

For instance, the Exegetes would be asked if a person were bound to contribute to the interment of such and such an one (Isæus de Ciron. Hæred. §. 39); and so in all cases where a person was apprehensive of omitting any honour due to the dead (Harpocr. s. v. ἐξηγητής). He was consulted when it was not known in what way the death of a slave ought to be avenged upon the author of it (Plat. Euthyph. p. 4). In such cases the Exegetæ pointed out the lawful course and gave wholesome advice. (ἐξηγοῦνται τὰ νόμιμα, παραινῶσιν τὰ σύμφορα, Dem. c. Euerget. p. 1160.) This office of the Exegetæ clearly shews how closely the law of blood was connected at Athens with

religious rites and ordinances. Even the Areopagus had unwritten laws in its keeping (ἄγραφα νόμιμα, Dem. c. Aristocr. p. 646), although it was a fundamental principle in the jurisdiction of the Attic courts to admit none but written or statute law, and charge the right use of it upon the conscience of the Judges.

75. The Exegesis presupposes oral precepts, which in the earlier times can scarcely have been any thing else than family tradition, similar to that on which the Etruscan discipline was conducted, only that the latter was a far more laborious and extensive study than the *jus sacrum* of the Athenians. This custom of family tradition existed every where among the ancients, especially in noble families; and accordingly we find that at Athens the Eupatridæ were in the first instance the Exegetæ of the sacred law (Plut. Thes. 25); nay, even in the Roman period there were Eupatridic Exegetæ (ἐξ Εὐπατριδῶν ἐξηγηταί, Corp. Inscr. n. 765). The Eupatridæ were no association or body, and it is difficult to say by whom they were nominated; perhaps by the Ephetæ elected from the old families: at all events the Ephetæ were closely connected with that ancient court. As the latter body had the power of sanctioning the expiation of blood, so the superintendence of its performance devolved upon the former (Tim. Lex. s. v. ἐξηγηταί). Hence Dorotheus, in his work on "The Hereditary Usages of the Eupatridæ," treated of the purification of suppliants, that is, homicides who had made atonement for blood¹. The principal points upon which this Exegesis of the Eupatridic families turned, were the burial of the dead and the law of blood;

1. In giving this title to the work I have assumed that the reading ἐν τοῖς τοῦ ΕΥΠΑΤΡΙΔΩΝ (for ΘΥΓΑΤΡΙΔΩΝ) πατρίois in Athenæus ix. 410, a, will be deemed more probable than the emendation ΦΥΤΑΛΙΔΩΝ proposed by Lobeck. For although the Phyalidæ, according to the legend of Theseus, also had the superintendence of purifications, their πατρία could scarcely have furnished matter enough for a separate work.

whereas that of the sacerdotal families had to do rather with the particular services over which they presided. Thus the Eleusinian Eumolpidæ exercised an Exegesis of unwritten customs¹, which seems to have been partly transferred by them to other hands², and the principles of which were no doubt contained in the work on the "Traditional Customs of the Eumolpidæ" published in the time of Cicero³. The other sacerdotal families at Eleusis also had the Exegetic office in certain cases⁴.

76. If in this way every religious service had its own peculiar rites requiring for their performance a certain degree of information, which might be handed down by Exegesis, this was more particularly the case with the cultus of Apollo; inasmuch as it principally involved the rites of atonement and purification. As Athens derived the conditions of atonement for blood from the decrees of the Pythian God, so also the *three Exegetæ*, who presided at Athens over the purification of blood-guilty persons, were elected, or at least their election was ratified, by the Delphic Oracle (*πυθόχρηστοι*, Timæus). The office of Exegesis is quite as much Apollo's property as that of prophecy. Plato in his ideal state will have no other Exegetes consulted respecting the erection of temples and the founding of the cultus of Gods, of heroes, and of the dead, than the national God, Apollo of Delphi (Polit. iv. p. 427). But in his practical state he would have Exegetæ elected by the individual tribes, with the sanction and concurrence of the Delphian God, to expound the sacred law derived from Delphi (Legg. vi. p. 759), and to define the religious rites (Il. vi. p. 775. VIII. p. 828. XII. p. 958), but especially to preside over all ceremonies of atonement and purification⁵.

1. Lys. adv. Andoc. §. 10.

2. *ἡγήγηται ἐξ Εὐμολπιδῶν* Plut. x. Orat. 12, p. 256 sqq. Corp. Inscr. n. 392.

3. Cf. Varro de L. L. V. §. 98.

4. Andoc. de Myst. §. 115 sq.

5. Legg. VIII. p. 845. IX. p. 865. 871, 873. XI. p. 916. Cf. Ruhnken ad Timæum, p. 111.

These conceptions pervade the entire scene which gave rise to this disquisition. Apollo, the paternal God of the Athenians, (πατρῷος), who always announces the truth to them, appears before the Areopagites to instruct them, as Exegetes, on the important duty of avenging blood incumbent on Orestes, and to convince them that this duty to the father required the sacrifice of the mother, as not being in a manner so near of kin to Orestes. Subtle as this plea appears, especially in the form in which Æschylus puts it, it was probably very much in the spirit and character of the arguments in complex cases. Apollo thus performs the service Orestes required of him: he explains the circumstances which justified the act (579); and so also on a former occasion, in his injunctions to Orestes to commit the act, he assumed the office of Exegetes by explaining to him the duty of vengeance (565). The appearance of Apollo in that capacity is artfully accounted for by the Poet's making Orestes beg the Exegesis of him only on his own account (579), with the intention of afterwards laying before the Judges the information obtained and appealing to that evidence (583), for at Athens it was only the individual parties themselves, and not the Judges, who consulted that source of information. But this circuitous mode of proceeding is avoided by Apollo's addressing himself at once to the court of Areopagites and pointing out to them the right of the case (584).

p. 111, where however the whole of the above is referred to the ἐξηγεῖσθαι of the μάρτυρας, which has nothing at all to do with the matter in question.

III. RELIGIOUS POINT OF VIEW.

A. THE ERINNYES.

a. Meaning of the Name, and Mythic conception of the Erinnyes.

77. IN the Arcadian dialect, which undoubtedly retained many archaisms, the word *ἐρινύειν*, we are told, signified *to be wroth*¹. But the term was certainly never used in so general a sense in the Greek language,—a language in which, the further we trace it up, the more we find of intuitive distinctness of expression for all motions, as well mental as corporeal. It will be better to give at once an accurate definition of the term *ἐρινύς*, or more correctly *ἐρινύς*²: it is the feeling of *deep offence, of bitter displeasure*, when sacred rights belonging to us are impiously violated by persons who ought most to have respected them. The earliest Greek Poets, in whom we find the idea in its most cultivated development, attribute Erinnyes more especially to the father, mother, and elder brother; these in particular entertain such feelings of resentment upon the violation of pious duties claimed by them as their natural right; for instance, when they meet with ill-treatment, or even when due respect is not paid them³. But the poor man, the beggar as well as the suppliant, being from his situation entitled to a hospitable reception in more wealthy families, if instead of that he

1. Paus. VIII. 25. 4. Etym. M. p. 374. l.

2. Herm. ad Antigon. Ed. 3tia. Præf. p. XIX. sqq.

3. Vid. Il. XI. 204. XXI. 412. Od. XI. 279.

meet with insolent treatment, also has his Erinnyes; a trait exhibiting the humanity of the ancient Greeks in the most pleasing point of view⁴. Afterwards the term was used in a more restricted signification; parricide more especially calls forth an Erinnyes, and Æschylus also attributes one to the heinous crime of a man's neglecting his duty as avenger of blood⁵. The sensible manifestation of the Erinnyes is *Ara*⁶: the long-suppressed feeling of deep offence bursts forth in sudden imprecations, frequently on apparently slight provocations. For instance old Œdipus, after long endurance of extreme impiety towards himself from his sons, at last curses them when he finds they have forcibly possessed themselves of the family jewels, and when they neglect to give him the honorary portion of the sacrifice which was due to him. The Erinnyes is indeed conceivable without *Ara*, inasmuch as it admits of being stifled in the heart; but still the two notions bear so close an affinity to each other, that Æschylus seems perfectly justified in designating the Erinnyes by the title of '*Ἀραι*'⁷.

78. ONE of the distinguishing features of that ancient period, in which the Greek and other Popular Religions originated together with the Poetry which sprung up from them, was that it contemplated all intellectual life, nay, life in general, as the unintermitted working, not of individual forces and causes, but of higher supernatural agents, and viewed man for the most part merely as the focus in which those active powers were concentrated and manifested. That feeling of painful mortification and just resentment, originally termed *ἐρινύς*, is not merely an instigation and arousing of certain

4. Od. xvii. 475.

5. Choeph. 281. cf. 396. 641.

6. ἀράσασθαι Ἐρινύς. Od. ii. 135. Cf. Il. ix. 454. 571.

7. Eum. 395. Cf. Sept. 70. 707. 773. 962. Klausen, Theologum., Æsch. p. 49, sq.

leities to avenge and to punish, but is rather in itself of a livine nature and of miraculous energy; it is exhibited in a manner as an act of the existence of divine beings as eternal as the laws of nature out of which that resentful feeling arose. In order to perceive the perfect identity subsisting between the resentment of offended parents and the Goddess Erinnyes we need only compare with one another the expressions: τῆς μητρὸς Ἐρινύας ἐξαποτίνοισ (Il. xx1. 412), and, ἄλγεα... ὅσσα τε μητρὸς Ἐρινύες ἐκτελέουσιν (Od. xi. 280), and also, ἰδρύσαντο ἐκ θεοπροπίου Ἐριννύων τῶν Δαΐων τε καὶ Οὐδιπόδεω ἱρόν (Herodot. iv. 149)¹.

The Erinnyes atoned for and the Erinnyes that brings the mischief are undoubtedly one and the same in these expressions, and both of them, with the same verbal construction, are attributed to the individuals offended and incensed; although we modern Grammarians, on whom the capital letter at the beginning of proper names imposes the hard task of deciding on the point, suppose the existence of a Goddess only under the latter mode of expression, and under the former merely conceive the idea of a human passion. For us a chasm has disunited what was originally one and inseparable; and the difference between the mythico-poetical, and the so-called rational or philosophical view of the Universe,—a difference which at first did not exist at all, and when it had arisen was little felt and heeded by the old Epic and Lyric Poets,—makes it imperative on us, forsooth, to look well to our small letters and capitals.

Such expressions as, “the Erinnyes of the Mother,—of Laius,” serve also to shew how little the original use of the word warrants the notion of a *definite number* of Erinnyes, and how unfair it is to require of Æschylus that he should bring but three on his stage. This number can no more be

1. Compare also Æsch. Choeph. 911. 1050. Soph. Œd. C. 1299. 1434. Paus. viii. 14. 2. ix. 5. 8.

established upon the authority of any poet prior to Euripides, than the mention of the well-known names, Alecto, Tisiphone, and Megæra, can be found in any writers previous to the Alexandrines. Had Æschylus, however, been induced by any motive to restrict himself to that number, he would undoubtedly somewhere or other have placed its significance in a prominent point of view, as Euripides does in the *Orestes* (v. 402. 1666), although he too by the way makes no scruple of assuming elsewhere a greater number. (*Iph. T.* 961, sqq).

79. Now it is quite natural for mythic conceptions in the process of their growth to be externally arrested, as though congealed into fixity of shape, and thus to be invested with a significance extended far beyond that which they inherently possess. The Erinnyes, which originally have their existence only in that feeling of affront, are conceived as existing independently by themselves, as ever wakeful and active avenging Spirits, as *Ποιναί*; and by this name in fact Æschylus designates them. Nevertheless the account given of their origin in Hesiod's *Theogony* adheres most strictly to the original signification of the word. The outrage committed by Cronus on his father Uranus is the very first invasion on the rights of consanguinity; the Erinnyes themselves owe their origin to this outrage: they are in the first instance Erinnyes of Uranus, and so in fact they are called in another passage². On the other hand the Erinnyes make their appearance more as independent beings, as early as Homer and Hesiod. According to these Poets the violation of *oaths*, originally perhaps as an insult to the God by whose name the oath was taken, was punished by them. Even in the realms below they chastise the perjured³, an office which otherwise belonged to Hades and Proserpine⁴, as appears from old forms of oaths. And by the way these very forms are alone sufficient to prove

2. *Theogon.* 472.

3. *Il.* xix. 260. *Comp. Hes. Days and Works*, 803.

4. *Il.* iii. 278.

that the Homeric conception of a spectral sham-existence held by departed heroes in the nether world, without feeling and consciousness, was not the general popular belief.

Moreover, the darkness-haunting Erinnys appears several times in Homer¹ as bewildering the mind and thereby driving persons into misfortune, probably because such a derangement of the mind was frequently consequent upon the consciousness of having violated the most sacred duties². So also they are often represented by the Tragedians in the general character of retributive and harmful beings, who inflict chastisement on the criminal in every way; as, by expulsion from human society, by the pangs of conscience, and by torments in the lower world. Indeed the conception of the Erinnyes as workers of mischief is so generalized, that even persons sent apparently for the destruction of the human race, like Helen and Medea, and usually called ἀλάστορες, are also denominated Erinnyes³; and even by Æschylus presentiments of misfortune and mischief-boding strains are termed "Dirges and Pæans of the Erinnyes⁴."

These remarks arose out of the definition of the term Erinnys in its original meaning, and were intended to draw attention to the fact, how greatly this signification, under the shape it has assumed in Mythology, loses in internal precision in proportion to its external expansion. But this individual signification of the term does not by any means lead to a train of conceptions connected with the Erinnyes, such as are mainly required for the understanding of our tragedy; for this purpose we must trace back to its source the idea of the Erinnyes as great and venerable Goddesses (Σεμναὶ θεαὶ, as they were called at Athens⁵), an idea

1. Il. xix. 87. Od. xv. 234.

2. Cf. the φρενῶν Ἐρινύς. Soph. Antig. 603.

3. Agam. 729. Soph. El. 1080. Eur. Orest. 1386. Med. 1256.

4. Ag. 631. 964. cf. 1090. 1362.

5. On Σεμναί, as proper name of the Furies at Athens, cf. Osann *ad Philemon*. p. 162., and Meineke *ad Menandr.* p. 346, with reference to Creuzer, *Symbol.* iv. p. 327.

founded on a more extensive system of views and thoughts, and manifested in legends and religious rites and ceremonies.

b. Cultus of the Erinnyes and Eumenides or Semnæ.

80. The widely diffused and noted religious service of the Erinnyes or Eumenides, or *the Venerable Goddesses*, as they were usually designated at Athens, can hardly be understood, if one comprise those beings under the class of divinities attached to individual circumstances of life or states of mind (as Ate, Eris, and many others). On the contrary there are a great many traces in the worship of those deities which shew that the Erinnyes, in the system of religions that had taken root in the different districts of Greece, were neither more nor less than a particular form of the great Goddesses who rule the Earth and the lower world and send up the blessings of the year, namely *Demeter* and *Cora*. This must be understood to mean that these deities, so mild and benign on the one hand, are withal—either, in mythological connexion, by means of adverse divinities, or, in more ethic conception, by means of human crimes and misdeeds which confound the very ordinances of nature—perverted into resentful, destructive deities. In very ancient times there existed in Greece a widely-extended cultus of the *Thelpusian*, or *Tilphossian Demeter-Erinnys*, and in the time of Pausanias it still maintained its station at Thelpusa in Arcadia, where Demeter was worshipped as the Goddess of Earth indignant against Poseidon, the God of Water, (the God who deluges the earth in winter with floods and torrents). Under the same form she was designated at Phigalia, another place in Arcadia, by the name of the *Black Goddess*. There are evident traces of this idea of the Demeter-Erinnys to be found in various places, but the point where it appears most prominently is in the fundamental characteristics of the old

legend concerning the Cadmean Kings of Thebes, and its antiquity is evinced by the very circumstance of its being contained in those primary characteristics. I will endeavour to delineate the grand and simple features of this legend in such a way as to render them clear to the attentive reader. Recent investigations have paved the way, and scarcely any thing more is required than to combine the results already obtained, in order to recover those primeval conceptions from which a considerable portion of tragic Poetry originally emanated.

81. THEBES, as the old legend goes, the fair city in the green, irriguous, fruitful plain, was a favourite abode of the Goddess of Earth and her daughter, but withal a memorial of her inevitable resentment when injured. Demeter and Cora, mother and daughter, founded Thebes¹, Jupiter having made a present of the land to Cora on her marriage with Hades²; and they had a joint-founder in *Cadmus* (Harmonia's consort), who is now ascertained to have been regarded by the earliest Greeks as a God of form and order, a Hermes who brings harmony and consistency out of confusion. But before he could found Thebes Cadmus had to slay the *Dragon*, begotten by *Ares* the God of War with *Erinnys Tilphossa*³, *i. e.* the resentful, offended Demeter worshipped at Tilphossa; and from the sowing of this dragon's teeth springs the new Cadmean race of men.

This dragon, which is a main figure in the Theban mythology, is obviously symbolic of the rancour cherished by a gloomy power of nature. Demeter is Erinnyes even before she is irritated by mankind, and, as is the case in all profound Theogonies, Evil is conceived to have had a previous existence in a higher world and a more universal

1. Eurip. Phœn. 694. Schol.
2. Schol. Antigon. 126.

3. Euphorion in the Scholl.

course of nature before it bore fruit in the human race. To the men of early ages there seemed to reside in the eternal powers of nature, from the very beginning of things, an aspect calculated to excite fear and horror: if in the fine and fruitful season of the year all seems appeased and tranquillized, yet in the winter-storms and ever recurring terrors of nature the suppressed malevolence bursts forth anew. The gracious consort of the celestial God, the mother whose womb pregnant with blessings gives birth to the gentle child Cora, is withal the hideous malevolent bride of hostile powers.

The settlers in the thick forests about Dirce must have been first acquainted with Demeter under her character of Erinnyes, and could not have recognized in her the gentle bountiful Goddess till after they had succeeded in draining the marshes, clearing away the forests, and converting them into productive fields. This latter era is represented in the person of Cadmus's son *Polydorus* (the Rich in Blessing), with whom the nocturnal Goddess of the Depth (*Nycteis*, daughter of *Nycteus* son of *Chthonius*, identical perhaps with *Demeter-Europa*) was united in marriage and shared the blessings of her favour, as *Demeter* with *Iasion*. Similarly the daughters of *Cadmus* and their sons unfold to us a system of natural Gods, all of whom are only different aspects of one and the same *Dionysus*. But although the dragon is slain, still its wrathful spite⁴ continues to influence the whole course of the Theban Mythic History. *Cadmus* himself, in order to appease it, had to serve the dragon's father (in conformance with the law concerning bloodshed) for a term of eight years⁵, and is said to have been himself metamorphosed into a dragon and to have instigated barbarian nations (the *Encheleans*) to ravage his native country. Continual vicissitudes of exalted fortune and deep misfortune are characteristic features in the legend of the Cadmean kings, and

4. μήνιμα δράκοντος.

5. Cf. also Phot. Lex. Καδμεία νίκη.

are largely displayed by Pindar in his second Olympian Ode, as the destiny of the race even down to the history of his own times.

82. But with *Laius* the ruling agency of Demeter Erinnyes begins to manifest itself more as the peculiar destiny of the Cadmean family. The original curse attaching to the race begets parricide, incest, fratricide; and the order of the physical world being turned topsy-turvy along with that of the moral world, barrenness, famine and pestilence go side by side with them. Œdipus is altogether a victim of Erinnyes, born to ruin his whole race by his curse. According to the common legend he was fostered on the inhospitable mount Cithæron, called by Hermesianax the abode of the Erinnyes¹; similarly as of Orestes it was told that he was born on the festival-day of Demeter-Erinnyes². But the end of Œdipus's life was in perfect accordance with the commencement of it, the main idea in the old legend being, that the grievously afflicted Œdipus, after the fulfilment of his allotted doom, was to find rest in the sanctuary of Demeter-Erinnyes, the deity who had persecuted him through life, but was now at last reconciled to him. According to the Theban legend it was the *Eteonic* Temple of Demeter (unquestionably a Demeter-Erinnyes) that gave him shelter³; which Temple was situated by mount *Cithæron* at the southern boundary of the Theban domain. And no doubt the meaning of the oracle was, that Œdipus was to find a burial-place on the frontiers of the country: as a parricide it was not allowable for him to lie within the confines of his home, and yet (the reason for which will appear in the sequel) he was to be buried not far from his native land⁴.

1. In Ps. Plutarch *de Fluv.* 2, 3.

2. Ptolem. Heph. in Phot. p. 247. H.

3. Schol. Œd. Col. 91. The tale related there is partly fictitious, in order to account for Œdipus's tomb coming into a Temple of Demeter.

4. See Soph. Œd. Col. 399. 785. cf. Œd. T. 422.

83. After the calamity and overthrow of Thebes, scattered bands of Cadmeans were the means of diffusing their native traditions, as well as those of Œdipus's burial-place, far and wide, and constantly in close connexion with the cultus of the Erinnyes. To *Attica* they were carried perhaps by the Cadmean race of the Gephyræans, who were received and naturalized there; and several traces of them existed in different parts. In the first place there was shewn in Athens itself a tomb of Œdipus in the sanctuary of the Semnæ between the Areopagus and the citadel⁵. In the next place we find in an Attic demus, (the *Colonus Hippius*), together with another sepulchre of Œdipus, the entire group of that cultus from which the leading ideas in the Theban mythi are derived. Here too, as at the Arcadian Thelpusa, the God of the waters, Poseidon Hippius, is worshipped in juxta-position with the Semnæ⁶, who beyond doubt were originally identical with Demeter and her daughter worshipped at that very same place. For whereas the legend handled by Sophocles assigns to Œdipus a resting-place in the sanctuary of the Semnæ or Eumenides at Colonus⁷, an Attic collector of legends⁸ tells of his applying as a suppliant for protection to Demeter of Colonus. Euripides makes Poseidon Hippius the sheltering deity⁹. Opposed to Demeter Erinnyes in the service of the Colonians was probably the blooming verdant Demeter, (Εὐχλοος), whose Temple mentioned by Sophocles (1600) must be conceived in the vicinity, but on a different hill from that of Colonus. In other respects also every thing on this spot implied connexion and intercourse with the infernal world. It was an ancient notion¹⁰ that the entrance to the abyss of

5. See Paus. i. 28. 7. Val. Max. v. 3. ext. 3, where the locality is clearly defined.

6. At Capua too there was an *ades Neptuni cum Cerere Erinny*. Gruter p. 195, 16, if rightly explained by Reinesius.

7. Also according to Apollod. iii. 5, 9.

8. Androtion in Schol. Od. xi. 271.

9. Phœn. 1721.

10. Hesiod Theog. 811. Il. viiii. 15.

Tartarus was enclosed with a brazen threshold, and there was shewn near Colonus, on the sacred road to Eleusis, a chasm furnished with a flight of brazen steps, called *χάλκεος οὐδός* and *χαλκόπους οδός*, which was regarded as a portal or threshold to the lower world; and through which Hades was said to have borne off Cora¹. Like many other sanctuaries of Chthonic deities this too was considered as a pledge of welfare to Athens, as the basis and stay of her prosperity (*ἔρεισμι' Ἀθηνῶν*, 58). In this vicinity, according to the local tradition, it was ordained that Œdipus should close a life devoted to the Erinnyes; nay the very Erinnyes themselves are said by Euphorion to have conducted him hither along the path of destiny². It was from that abyss, according to the Colonian legend, that the thunders of the subterranean Jove pealed forth the summons to Œdipus, whom Hermes and Cora had conducted to that spot (1548; 1590): it was there he was supposed to have departed from

1. See particularly Soph. 1589. Schol. 57. 1059. 1590. The Scholiast also takes the *κοῖλος κρατήρ*, v. 1593, for a cavern. I am of opinion it was the vessel into which Theseus and Peirithous were said to have cut the *σπάγια*, previous to their descending together into the infernal regions: perhaps too the vessel had some form of oath inscribed on it. Comp. Eurip. Suppl. 1202. Mention is made too by Pausanias of a shrine dedicated to both heroes at Colonus: and the reason why it was erected at that place was because the entrance to the subterranean world was said to be there. The observations by Reisig, *Enarr.* p. cxciv, do not treat of the locality of Colonus: and in some other points also, even with the admirable work of that talented scholar, the topography in the Œdipus Colonus still requires more accurate investigation. With respect to the scene of the Œdipus, it is especially to be remarked that it is laid near the boundaries of the Cerameans and Colonians; on one side was seen, in the vicinity of the Academy, the Temple of Prometheus and that of Athena with the sacred olive-trees, on the other the hill of Colonus with the Temple of Poseidon; and between them the grove of the Semnæ. The *χάλκεος οὐδός* must be conceived on the further side of this grove, by which means v. 57 and 1590 may be reconciled. The *ἀντίπετρον βῆμα*, v. 192, on which Œdipus sits down, is a fence or wall about the grove resembling rough masses of rock.

2. There is no doubt that Euphorion in the passage cited by the Schol. on Œd. C. 681, had instead of *ἀργῆτα* something equivalent to *τὸν ἀργῆτα Κολωνόν*. Accordingly, with some assistance from Meineke (Fragm. 52), only taking *Εὐμενίδες* for a gloss, I would arrange the passage thus:

Πρόδρο δέ μιν δασκλήτες ὀφειλομένην ἄγον οἶμον
Γήλοφον (?) εἰς ἀργῆτα θυγατρίδαι Φόρκυνος
Ἄνθεσι (?) ναρκίσσοιο ἐπιστεφέες πλοκαμίδας.

the land of the living; but even after death, when reconciled with the Gods below, he was thought to preside over the country as a powerful and bountiful tutelary deity³. His burial-place, though concealed beneath the earth and unknown even to the natives, was esteemed an invisible and mysterious Palladium to the whole region, especially in the war with the Thebans, who had expelled the unfortunate sufferer. The ancients were not unacquainted with the idea, although it is mostly held very much in the background, that great suffering purifies and refines human nature. The eradication of selfishness, the entire self-sacrifice which affliction produces in noble souls was felt even by the heathen ancients to be an approximation to a divine nature, and hence those victims of Erinnys are exalted, after death, to the rank of Gods. The same ideas attached also to Orestes, and are significantly noticed in our Tragedy (787): even his corpse was for that reason transferred by the Spartans from their frontier-town Tegea (where he had taken refuge as a fugitive) to their own city; nay, at a later period the ashes of Orestes were even reckoned among the seven pledges of prosperity to Rome.

84. These profound legends of Œdipus's grave, which must have been known to the Colonian *Sophocles* from his earliest years, have been made by this noblest and most pleasing of Poets the subject of a Tragedy on which, according to very authentic testimony, he was employed towards the end of his life, so that it was first produced on the stage by his grandson, the younger Sophocles, Ol. 94. 3⁴. Œdipus

3. This is implied in the expression *ἐν καιρῷ τοῖς ζῶσι τῆς χώρας* Aristid. Or. Plat. II. p. 172. Cf. Lobeck *Aglaoph.* p. 280.

4. It is remarkable that, as Æschylus admitted *three* actors for the first time in his last trilogy, the *Orestea*, so again Sophocles did not add a *fourth* till the end of his career, in the *Œdipus at Colonus*. The reason why the *metre* in this play is more carefully attended to than in other later ones of Sophocles is sufficiently explained by the especial pains bestowed by the Poet on this his favourite composition, whereas the other plays of later date were composed more rapidly than the

arrives, blinded and exiled, an emblem of the deepest misery, at Attica: there he finds himself unexpectedly in the grove of the Semnæ, which the God foretold him was to be the goal of all his sufferings. Although the horror that seizes on all who hear his name is near causing his immediate expulsion from the country, yet he presently meets with compassion, and the hospitable reception proffered him is an act of so much the greater generosity, as the oracles, on the strength of which he promises the Athenians increased blessings from their reception of him, exhibit but dim predictions devoid of clear and definite meaning. The action is now rapidly unfolded; mighty by virtue of the salvation he is to impart after death, secure by virtue of Athens' hospitality, he repels all the violent importunity and mean intreaties with which he is assailed by Creon of Thebes and his own son Polynices, in their efforts to secure for themselves the salvation expected from his grave. Released even in his life-time from the throng of human passions, he triumphs over those who with avaricious eagerness are bent upon winning him over to themselves, and with sublime composure and enthusiasm welcomes death, thenceforth to assume the character of a mysteriously operating divinity, producing never-failing weal to the country in which he had obtained rest and reconciliation with the Erinnyes. Thus is this tragedy the triumph of misery and suffering over human strength and arrogance, a transformation of what in human estimation seems lamentable and piteous into god-like sublimity, a mystic transfiguration of death; a tragedy wherein, moreover, every one who has any feeling for the language of the heart will recognise in many legible characters, not haply a tale foreign to the Poet, but his own

the earlier ones, since he is said to have written 32 dramas in 28 years, *up to* the *Antigone*, and 81 dramas in 34 years, *after* the *Antigone*. Arguments drawn from the form are often employed in the present day with too great confidence, as though they rested on a physical necessity.

feelings at a period of life when he experienced much that was painful and vexatious from his immediate kindred, and was looking forward to death as a longed-for time of rest. True it is, that the composition of this tragedy deviates widely from that of all the rest, the solution, so to speak, not being at the conclusion, but pervading the whole, nearly as in the last piece of an Æschylean trilogy; yet the *Œdipus at Colonus* is nevertheless, by virtue of the dramatic expression of morally-religious ideas,—not from the merely accessory political and patriotic allusions,—a Tragedy in the highest sense of the word¹.

85. Thus the Demeter-Erinnys has again received her victim *Œdipus* to her bosom: but more severe is the doom of Thebes, the city once so beloved of Gods. Against it the Goddess conducts Ἀδραστος, the Inevitable, a male personification of Adrastea-Nemesis, to whom Adrastus is said to have erected several temples. He rides the terrible Thelpusaïc steed Arion², in whose name Ares the father of the Dragon re-appears. This Arion is quite a symbolic creature connected with the cultus of the Tilphossian or Thelpusaïc Demeter³. The genuine popular legend of Demeter-Erinnys herself, as Poseidon's forced bride, having given birth to it was gathered by Pausanias in Arcadian Thelpusa. The *Iliad* touches on this legend with its wonted delicacy (xxiii, 346); the *Thebaid*, which was composed not long after the Homeric age, makes Poseidon and Erinnys the parents of Arion at the Boëotian fountain Tilphossa. Later writers mostly endeavour to soften

1. Cf. §. 97. The mysticism occurring in the *Œdipus* of Æschylus (Eustatius on Arist. Eth. Nicom. iii. 2.) probably had reference to Demeter-Erinnys, who is perhaps there made more clearly prominent than in the *Eumenides*.

2. Antimachus in Paus. viii. 25, 3, 4, and Schol. in Aristoph. Comœd. Ed. Dind. Vol. iii. p. 418.

3. Adrastus, who had a Ἡρώον at Colonus, was said to have drawn up his horses there on his flight (εἴματα λυγρὰ φέρων σὺν Ἀρείονι κυανοχαίτη, Thebais in Paus. viii. 26, 5); and that is the reason, perhaps, why Colonus is called in the old oracle Ἰπποίοι κολωνός. (Schol. *Œd. C.* 57. 712. Etym. M. s. v. Ἴππία).

down the harshness and singularity of this legend, and ascribe the birth of Arion either to Demeter under the assumed form of an Erinny¹, or to Earth, occupying in mystic legends the place of Demeter², or to one of the Erinnyes³. Arion is called, by the same epithet as Poseidon himself, a black-maned horse⁴; whence also Adrastus himself was called Kyanippus, an appellation early converted by Mythology, after its usual fashion, into a son of Adrastus. He is the fleetest of all steeds, and therefore must naturally be victorious in every race, as in the ἄγων celebrated by Adrastus and the Argives previous to the expedition in honour of the righteously-dispensing Jove (the Νέμεϊος Ζεὺς). Adrastus, the inevitable Avenger, mounted on this black-maned and fleetest of steeds and heading the expedition of the Argive army against sinful Thebes in the name and by the mandate of the guardian Goddess of Thebes, now appearing in the character of an Erinny, is a picture of primeval antiquity drawn by a bold and grand fancy; whereas the Iliad and Odyssey are evidently the far later fruits of a much more gentle and tempered spirit.

This time, however, vengeance does not overtake the transgressors at Thebes; possibly because, as Æschylus represents it, the assailants themselves are heaven-storming boasters, and that Nemesis is sure to follow crime, though usually late; or because, as Euripides recounts unquestionably from very ancient tradition, the youth Menocheus⁵ gave himself up a voluntary sacrifice to the Dragon, in whom the anger of Demeter-Erinny was revived. Here we learn, that at the walls of Thebes there was a temple sacred to the Dragon, having in it a deep cavern said to have been the dragon's

1. Apollodorus, with Tzetzes. 2. Antimachus. 3. Hesych. s. v. Ἀρείων.

4. Ἀρείων κυανοχαίτης in Hes. Shield 120, and in the Thebaid.

5. Μενουκεύς is the Self-sacrificer, the Home-stayer, in opposition to those who avoid sacrifice by flight, in the Laphystian cultus. Cf. §. 55.

lair⁴. No doubt at a later period expiatory sacrifices were offered there from time to time. From that delay the sons were the first to suffer retribution for the sins of their fathers. Adrastus returns, like a Πονή, in the second generation, and this time under better auspices: the Ἐπίγονοι fulfil the work allotted to their fathers, and Thersander the son of Polynices comes forward as an avenger, a Τισάμενος, an appellation which in this case again, just as in that of the son of Orestes, and of Alcmaeon's daughter Tisiphone, from being the epithet of the father became the proper name of the son.

So intimate is the intellectual coherency which the men of earlier generations perceived in this primeval history of Thebes,—so powerful was the Idea in that age, that it found no difficulty in appropriating and assimilating to itself the external facts. For it is scarcely possible for any one utterly to deny the Argive expedition, however little we are warranted to regard Adrastus and Amphiaraus as real persons. Thebes did really lie desolate till it was raised anew by the Bœotians; merely a borough below the old town, called Hypothebes, existed in the intervening period. At the same time there were Cadmeans in various districts of Greece, and under the most various names.

86. THIS episodical exposition was designed to shew how Demeter, as a punient Power, as Erinnyes, is the predominant principle in the Theban legends. At the same time one sees quite clearly how it was that subsequently, when the mention of Demeter, as a wrathful Goddess, was shunned with a feeling of dread, the once widely-extended cultus of the Tilphossian or Delphusian Demeter-Erinnyes came to be obscured, and the Erinnyes, as independent divinities, succeeded in their place.

s. Phœn. 945. 1024. 1335. Philostr. Imag. 1, 4.

Hence in later times there are only isolated traces to be found of their original identity. For instance, at Phlya, an Attic borough with ancient temples to the divinities of Earth, we find that Demeter the beneficent, Zeus the God of possession, Athena Tithrone, Cora the first-born, and the Semnæ were worshipped in conjunction. Moreover, in the sanctuary of the Semnæ at Athens the statues of these divinities were placed with those of Pluto, Hermes, and Earth, (a fact attested by Pausanias); so that here, if we take the Semnæ for Demeter and Cora, the usual circle of the Chthonic deities is complete. At Potniæ in the Theban territory, besides Demeter and Cora, who are pre-eminently called Πότνια (although Erinnyes is also addressed by that title, Eum. 911), the Potniades were worshipped¹; but that is the designation given by Euripides to the Erinnyes². Moreover in the sacrificial and religious rites of the Potniæ—to give that title to the Eleusinian deities—and of the Semnæ in Attica there are several very striking points of coincidence; for instance, the Narcissus, the funeral-flower consecrated to Demeter and Cora³, forms also the garland of the Eumenides⁴, the grand-daughters of Phorcys; and again, at Athens the Erinnyes were clothed in blood-red garments (Eum. 982), and so also at Syracuse Demeter and Cora, as Thesmophorian Goddesses, wore purple robes, which were put on by persons about to take some dreadful oath⁵. From the above combinations I think there can be no doubt that—although indeed of itself the Erinnyes, that feeling of deep affront, is of a divine nature—the Erinnyes

1. Paus. ix. 8, 1. Porson.

2. Orest. 312. Euripides however calls the Erinnyes specially Potniades, as mad and maddening Goddesses, and in that sense the expression is frequently used by the Tragedians. This I explain from the circumstance of their having possession of the Potnian Fountain, the waters of which caused phrenzy. It is mentioned by Pausanias, and was probably celebrated in the Glaucus Potnieus.

3. Creuzer ad Plotin. de pulcr. Præpar. p. 48.

4. According to Euphorion; supr. §. 83.

5. Plut. Dio. 56. Ebert. Σικελίων, p. 32.

first acquired a noted and extensive cultus, and altogether more reality and personality, from the conception of both the great terrestrial and infernal deities, from whom come life and prosperity as well as ruin and death to mankind, as offended and angry Beings, wherever mortal deeds have violated those sacred and eternal laws of nature.

87. The circumstance also of the Erinnyes being regarded, after the appeasement of their wrath, as benevolent, bountiful deities, cannot be perfectly understood except in this view. The name of *Eumenides*, implying the above, was strictly speaking native at Sicyon⁶, not at Athens, where under the title of *Semnæ* was comprised the collective being of those Goddesses. Hence it is that Æschylus, who emphatically calls them *σεμναί*⁷, never mentions the name of Eumenides so closely bearing on his subject, but particularly delights in designating the mild aspect of the Goddesses by the epithet *εὐφρονας*⁸, whilst succeeding Tragedians prefer using the title of Eumenides, which had in the meantime become more familiar, and is applied by Sophocles as a customary one to the Goddesses of Colonus⁹. This title of Eumenides, therefore, as well as that of "the White Goddesses," usual in Arcadia, (§. 62), is not, we may venture to assert, adequately explained by the meaning of the Erinnyes as above

6. Paus. ii. 11, 4. with Siebelis' Note.

7. v. 361. especially 993.

8. vv. 946. 984.

9. The Grammarians (Harpocration, Photius, Suidas, besides the argument to the *Eumenides*) state the purport of the Æschylean tragedy to be the metamorphosis of the Erinnyes into *Eumenides*. On this account an hiatus has been supposed after v. 982, and in this passage it is thought Minerva gave the Erinnyes the appellation of Eumenides. Of such an hiatus however there is no trace, and the insertion of the idea proposed would destroy the whole sense of the passage. But still less is it credible that Æschylus, who so frequently made use of the name of Erinnyes, should have shunned mentioning that of the Eumenides out of religious awe (Reisig Enarr. Œd. Col. p. 35. de part. *du* p. 124). After what has been said above, ought it not to be considered a matter of doubt, whether Æschylus himself gave the title of ΕΥΜΕΝΙΔΕΣ to this third play of the *Oresteia*, especially as the Chorus, from which the play still bears its name, retains the mask of the Erinnyes to the very conclusion (944), and was not, as has been supposed, metamorphosed externally into Eumenides.

developed; the curse of offended parents, or its equivalent, being in no way convertible by the removal of it into a benign, bountiful deity. For a satisfactory explanation of the term we must go back to the fundamental ideas in the Chthonic cultus, which represent death and ruin, as well as life and welfare, emanating from one and the same source.

The transmutation of the Erinnyes into Eumenides formed in Greece an essential appurtenance to the *legend of Orestes*. The persecution of Orestes from country to country by his Mother's Erinnyes, in the place of human vengeance, was no invention of Poet or Priest, but a Greek national tradition, which migrated betimes along with the cultus of the Erinnyes (§. 62), and could scarcely have been unknown even to Homer¹. Just in the same way the metamorphosis of the Erinnyes into Eumenides was attached in the national legend, the existence of which among the Mycenæans themselves we have already shewn (§. 62), to the liberation of Orestes from blood-guiltiness; the deity who had persecuted Orestes now becomes a bounteous Being to him, and he himself is made a kind of Saint, so to speak, like Œdipus (§. 83). Æschylus has passed over in silence this reconciliation of Orestes with the Erinnyes. He contents himself with rescuing him from their power by the sentence of acquittal passed by the Areopagus, although in reality it was customary for propitiatory sacrifices to follow upon that acquittal (§. 67). Æschylus, however, does not let the wrath of the Erinnyes reach its highest pitch till after this sentence, and educes the mild nature of those divinities

1. From Od. III. 306 the incorrect inference has been drawn, that the Poet was not acquainted with the legend of the persecution of Orestes by the Erinnyes. In that passage the tale, in compliance with the enquiry of Telemachus, is continued by Nestor only down to the arrival of Menelaus at the funeral feast of Ægisthus and Clytæmnestra. Now it was at this very funeral banquet, at the nocturnal collection of the bones from the ashes of the Rogus, that the Erinnyes fell on Orestes, according to the relation of Euripides (Or. 40. 398), which is apparently derived from very ancient sources. Owing to the loss of so many old epic poems, Stesichorus (Schol. Eur. Or. 268.) is the earliest authority for the persecution of Orestes by the Erinnyes.

by the charm of Minerva's eloquence and her promise of a cultus dedicated to them; whereupon their benedictory wishes, still without any mention of Orestes, are bestowed wholly on the city of *Athens*. The patriotic and poetical views, which gave this particular direction to the procedure of the play, are easily explained (cf. §. 99).

88. This *benedictory hymn* of the propitiated Erinnyes exhibits a marked allusion to the affinity of these Goddesses with the Chthonic beneficent deities, since it would be a fruitless attempt to explain its meaning from what may be called the allegorical notion of the Erinnyes. True it is indeed, that in the belief of the ancient Greeks the parents' blessing begets prosperity, as their curse brings ruin²; but surely no one will educe the notion of beneficent beings from that of divinities presiding over the parental curse. It is evident rather that with Æschylus the Semnæ are higher powers, Chthonic divinities derived from the Titanian world and exercising their influence in both directions, as Erinnyes for destruction, and as *εὐμενεῖς* for weal and blessing; just as the Realm of Death was also regarded as the Source of Life, whence the funeral obsequies were termed *γενέσια*. In the above-mentioned hymn of Blessing the Eumenides dispense their bounties exactly in the same order as Pallas had required of them³. They promise the country first of all a copious produce from the soil (884), and what was of great importance to Attica, abounding as it did in olive and fig-trees, the thriving of the fruit-trees (898); then the prolific increase of cattle, with the wish that the breeding of stock enriching the land might do honour to the bounties of Hermes and other Gods of herds (906). By virtue of their prayers and blessings they remove premature death and celibacy—for they

2. Cf. Lobeck *Aglaopham.* p. 635.

3. Only in the ὕμνος εὐκτῆριος they naturally omit the object desired by Pallas v. 870. *τῶν δυσσεβούντων δ' ἐκφορωτέρα πέλοις*, "but the ungodly mayest thou rather bear away as corpses to the burial" (by the *ἐκφορά*, *funeris elatio*).

were regarded also as Marriage-deities, and were invoked for the blessing of children¹. At the same time they promise to prevent diminution and loss of population by civil factions and riots. But in order that all-this may not be regarded as a mere flourish of words and pious wishes, Pallas herself repeatedly ascribes to the Erinnyes an actual power over these matters (855. 912)², and expresses it as her anticipation, that on their descent into their sacred cavern they will withhold the harmful beneath the earth and send up the wholesome and profitable (961).

As this latter part of the Poem has especial reference to the Temple of the Semnæ at Athens, it will be requisite, for the understanding of it, to make a few observations on the locality and religious rites of that sanctuary.

c. The Religious Service of the Semnæ at Athens.

89. Athens was regarded in Greece as the proper seat of the service of the venerable Goddesses³; and in fact it seems nowhere to have attained such publicity of reputation and to have been so intimately incorporated with political institutions. One side of their Temple rested on the base of the hill of Ares⁴, whose cultus stood in close union with that of the Erinnyes (§. 67); a union also manifested in the Theban legend of Ares, as the husband of Demeter-Erinnyes (§. 81), and no doubt founded on the earliest history of the Grecian cultus. The other side lay towards the more accessible quarter of the Acropolis, as is evident from the accounts of the massacre of the Cylonic conspi-

1. 799 and Schol. cf. Choeph. 480.

2. The expression ἐπικραίνειν used here of the Erinnyes (910. 927.) implies a persevering agency, like that ascribed to Μοῖρα, quiet in its operation but taking effect in due season: the same as κραίνειν, to resolve upon and carry an object. See particularly Prom. 510. Agam. 360. (ἐπραξεν ὡς ἐκρανεν), Eum. 729. The oracles being withal decrees of Fate, one may say πυθόκραντα (Agam. 1228.) for πυθόχρηστα.

3. Dio Cass. LXIII. 14.

4. Meursius, *Arcopag.* c. 11.

rators at the altars of the Semnæ in their descent from the citadel. Hence Æschylus is enabled to place the Temple of the Semnæ, near the palace of Erechtheus (πρὸς δόμους Ἐρεχθέως, 837), an expression by which he designates the whole Acropolis tenanted by the earliest kings of Athens.

Besides the low hearths or fire-places (εἰσάραυς, 773. cf. 108.) in this Temple, there was a chasm⁵ like that at Colonus, through which the Goddesses are said to have returned, after the trial of Orestes, to their subterranean abode. In all probability there were also carved wooden images of the Erinnyes here. It was for them the purple robes were designed, which were consecrated to them upon the institution of their cultus by Minerva (v. 982. cf. §. 86). In after times there was seen here⁶ a statue of an Erinnys by Calamis, the contemporary of Phidias, in conjunction with two others by Scopas, an artist of the next generation. On this ground Polemo asserted there were at Athens three statues of the Semnæ; Phylarchus, however, who only took those by Scopas into account, spoke but of two⁷. According to Pausanias there was nothing of the terrific in these statues, but still they may have exhibited that mixture of pleasure and horror so profoundly expressed in the so-called Rondaninian head of Medusa.

The cultus of the Semnæ was held by the State in such high honour, that especial managers were appointed to superintend the sacrifices (ἱεροποιοί), nominated from the Athenian people by the Areopagites, as presidents of that service⁸. At the processions and sacrifices in honour of the Semnæ the family of the *Hesychidæ* took the lead, their name, "the quiet ones", implying the great solemnity and stillness (εὐφρημία) obliged to be observed throughout

5. χάσμα, κενθμῶν, θάλαμοι, 772. 958. 961. 977. 989. Eur. El. 1280.

6. See Osann in the *Annali dell' Instit. di Corr. arch.* 1830, p. 149.

7. Schol. Œd. Col. 39.

8. Ulpian on Demosth. c. Mid. p. 552. R.

the service of the awful Goddesses¹; for the invention of a hero Hesychus for their mythic progenitor, whose chapel was situated in the vicinity of the Temple of the Semnæ, near the Pelasgian wall of the Acropolis, does not detract from the real meaning of the name². Æschylus makes no mention of these Hesychidæ: he puts the Areopagites at the head of the procession (964), and they are joined by the female attendants who have the care of the old image of Pallas (978). It is remarkable that we find here, as in the service at Phlya, the combination of the awful Goddesses with Minerva; whether it be founded in old systems of deities, or be attributable merely to the endeavours of the Athenians to make their tutelary Goddess the protectress of other adventitious services. This numerous train of attendants is accompanied by other women, as well as maidens and aged matrons (981). The omission of males has been objected against, but without good reason, for in this cultus females were especially employed. Thus Callimachus, in a celebrated epigram³, designates the females in the family of the Hesychidæ as those who, in the capacity of public Priestesses, offered to the Eumenides their wineless libations and sacrifices⁴. The sacrifices were sometimes at least performed in the night-time (108); the Erinnyes themselves are children of night: on that account the procession was by torch-light, and the torches were probably thrown together at the conclusion into the cavern; and to this action the words of Pallas probably allude:

Πέμψω τε· φέγγη λαμπάδων σελασφόρων
εἰς τοὺς ἐνερθε καὶ κάτω χθονὸς τόπους. v. 977.

1. Eum. 988. Œd. C. 129. 489. Schol.

2. Cf. C. L. Bossler, *de gent. et famil. Att. sacerdot.* p. 17.

3. Schol. Œd. C. 489.

4. Yet according to Philo, *quod omn. prob. liber*, §. 20, both males and females (but only free persons) were employed at this procession.

So also at Argos they threw burning torches into a cavern in honour of Cora⁵.

On the arrival of the procession at the Temple, victims, especially black sheep⁶, were slaughtered in the manner usual in the sacrifices to infernal deities: the blood, it seems, was suffered to run into the chasm (cf. v. 960). The flesh of the victims was probably cut in pieces and, as was the case in the cultus of the Erinnyes at Cerynea⁷, entirely consumed by fire. This custom of dissecting and burning the victims was still, with certain modifications and in different degrees, generally practised throughout Greece in the sacrifices to the dead, to heroes, to deities of the lower world, and divinities of atonement (§. 55). The Olympian Gods in their serene sublimity require only the sweet odour and steam from the bones and fat of the victims for their share, whereas the Chthonic Genii covet a portion of the flesh and blood, and require the whole victim for themselves. At the same time water was poured on the ground, perhaps as at Colonus, in three streams from three different vessels⁸. The water was not mixed with wine (*νηφάλια*), but with honey (*μελίκρατα*), and possibly with lenitive, soothing oil. In the cultus of the black Demeter, also an Erinnyes, at Phigalia, they poured oil upon fat wool⁹; and apparently for a similar reason Æschylus calls the fire-places of the Semnæ a seat shining with fat (*λιπαρόθρονος*, v. 773). The three times nine olive-leaves dedicated to the Eumenides at Colonus¹⁰ are also to be explained in this way. Similarly there were libations of oil, besides honey and milk, to the dead as early as the Homeric age, and as late as the times of the Roman Emperors¹¹.

5. Paus. II. 22, 4.

6. Cf. §. 58. and §. 62.

7. §. 62.

8. Soph. 469. sqq. cf. 157.

9. *Lana suoida*, Paus. VIII. 42, 5.

10. Soph. 483.

11. II. XXI. 170. Æsch. Pers. 609. Norisius ad Cenot. Pisana, Dissert. III. c. 5. p. 395.

d. *Æschylus's Conception of the Erinnyes, and their external Appearance.*

90. Such were the impressions, derived partly from the reading of the old Poets, and partly from the contemplation of the religious ceremonies in the Temples of the Erinnyes, which determined Æschylus's peculiar view and conceptions of those beings; they were modified however by the sentiments and belief held by Æschylus. With Demeter and Cora the Erinnyes could no longer appear to the Poet identical, since the former belong to the family of Jupiter, whilst the latter had been already appropriated by the earlier poetry to the old Titanian world: this contrast between the old Titanian empire and the Olympian Gods had been long since established by poetry, and had quite passed over into the intellectual life of the Greeks. At the same time the conception of Demeter and Cora had been moulded into such a mild and humane form, that people shunned with extreme caution all mention of a Demeter-Erinnys except in the mysteries, whilst very numerous titles celebrated the graciousness and benignity of the Mother-Goddess.

The contrast between the *elder* and *younger race of Gods*, although not deeply rooted in the Grecian cultus, was nevertheless a notion which at that time had attained the highest significance. It rests mainly, as expressed in the contemporaries of Æschylus and in the Poet himself, on the connexion between an *absolute natural necessity* and a *free agency*. As heaven and earth and sun and moon, which also belong to the old race of Gods, manifest their agency in eternal and immutable duration, without intermission and with universal equability, so are the Erinnyes also to be regarded as a natural law of the moral world: without regard to the particular circumstances of the act,

without respect to person and situation, they fasten upon him who has torn asunder the sacred bonds of consanguinity by the commission of an outrage like that of Orestes. This mode of comprehending the Erinnyes, as it were the dark aspect of Themis, was quite in the spirit of that speculative theology in which the genius of Æschylus was so colossal. By the Erinnyes, said Pythagoras, the impure souls, separated from the pure ones, were kept in indissoluble bonds¹; and if the very sun were to leave his course, said Heraclitus, the Erinnyes, the confederates of justice, would know where to find him²; for Plato tells us it is in accordance with Themis for the sun to pursue his allotted path. In answer to the question of the Oceanides, *Τίς οὖν ἀνάγκης ἐστὶν διακοστροφός*; Prometheus replies, *Μοῖραι τρίμορφοι μνήμονες τ' Ἐρινύες* (v. 514 sq.) Here, as also in the Eumenides (361) and in Sophocles (Aj. 1390), it is noticed as especially characteristic of the Erinnyes, that they suffer neither the laws which they maintain, nor the outrages by which they are violated, to vanish from their memory, and accordingly they visit the sins of the fathers even on the children and grandchildren (Eum. 894 et al.) But if in human life the Erinnyes manifests itself particularly in the conscience, and consequently, according to the temper of different individuals, must needs assume an individual form, still the ancients, in their hereditary mode of contemplation, conceive this evil conscience merely as a symptom of the power of the Erinnyes, and regard the Erinnyes herself as an exterior divinity of universal agency. The *Olympian* Gods on the contrary, related from the very first to the tribes of Greece, the protectors of divers cities and possessors of large Temples, manifoldly interwoven with a complicated history, have so many motives for favour and disfavour, inclination and aversion, and in their whole

1. Diog. Laert. viii. 32.

2. Plutarch *de exil.* 11. and *de Iside*, 48.

agency refer so much to specific individual circumstances, that they are incapable of representing those universal laws. These are manifested in them much the same as in human life, united with the most multifarious aims, which it is true are dependent on, but not produced by them. At the same time, from the very circumstance of their having a more individual, more human character, they have a nearer insight into specific circumstances; they inflect the stubborn rod of external justice, which like a physical law overtakes and smites the perpetrator, and apply it in a humane manner, according to the internal diversity of the deed. Hence with Æschylus it is their office to make ordinances and institutions, such as the Apollinic purifications and the court of Areopagus, which have the effect in certain cases of averting the naturally inexorable and irrespective Erinnyes. Even *argumenta ad hominem*, many of which are addressed by Apollo to Minerva (such as "I will always further the interests of thy city," &c.) do not appear to Æschylus at all repugnant to the nature of those Gods. But the compromise which the Erinnyes make of their resentment for the institution of their cultus is quite another matter; their cultus is a token, a pledge of the further exercise of their rights upon earth. Thus in fact Æschylus every where maintains this contrast, and he applies it not merely in this tragedy, but throughout, with that consistency which he observes on every occasion.

91. But with all this it is Æschylus's conviction, that the conflict between those ancient orders and the powers that sway the present world is merely *transient*—existing for a certain epoch, a crisis preparatory only to a higher development. With him the world of Olympian Gods is in perfect unison with the original powers, and, as it were, nothing more than an improvement upon them. If the Erinnyes in their anger charge the Olympian Gods with

having wronged the Moiræ and bereft them of their authority (165 cf. 694), this wrong is only transient and specious. Æschylus, like Pindar, labours to do away with the legends about the strife and conflict between the two orders of Gods, and to supply their place with legends of a milder character.) In the altercation between Apollo and the Erinnyes he very evidently alludes to the dogma of Jupiter's liberation of the fettered Cronus, and propitiation of him by various conciliatory means (615). "Jove released the Titans," says Pindar also. It was a very just observation of the ancient annotators (cf. v. 47), that the tragedy commences with repose and solemnity, with *ἐνφρασία*, and concludes also with the same, and that the Terrible, exhibited in rage and conflict, is compressed more towards the middle. In the prayer of the Pythoness at the commencement of the play, Æschylus obviously pursues the design of clearing the traditions about the foundation of the *Pythian Oracle* and its several possessors of all strife and dispute, whilst Pindar, untrue to his own maxim, "far be all contest from the Immortals", no doubt out of deference for old native traditions¹, drew such a forcible description of the conflict between Earth and Apollo, that it was said Earth attempted to thrust him down into Tartarus². With Æschylus on the other hand, the primeval Prophetess Earth was succeeded in the possession of the sacred seat by her daughter Themis, by a kind of hereditary right³; the latter transferred it with good will (observe how expressly Æschy-

1. Cf. §. 57.

2. Schol. Eum. 2.

3. Æschylus's design is also expressed here in the particle *δὴ*, v. 3, which belongs to the whole sentence, but in the closer connexion more particularly to *τὸ μητρὸς*. The universal force of *δὴ* is to render prominent something that is known and acknowledged, or the admission of which is pre-supposed—something to which one expects universal assent. The more explicit meaning of the expression is this: Themis succeeded as rightful heiress to the Oracle, which of a truth belonged to her mother, and which, as every one must see and allow, she had the most perfect claim to inherit.

lus notices this) to her sister Phœbe; but Phœbe bestowed the oracular seat as a birth-day present (γενέθλιον δόσιν¹) on her grandson Apollo, who in consequence took the surname of Phœbus: and Phœbus now takes possession of it, setting out from his native Delian lake, (the λίμνη τροχόεσσα), and, after voluntary homage paid him by the inhabitants and ruler of the country, is formally inducted into possession by an escort of Athenians², who gloried in having been the first to pave the sacred way to Pytho by felling the forests and hewing out the rocky paths.

92/ Now in the same way as Æschylus deviates here from the legends which supposed violent revolutions in the succession of the Delphic deities, so likewise with regard to the origin of the Erinnyes, he departs from the profound old legend, which makes them perpetuate the crime committed by Cronus upon his primogenitor Uranus, in order to avoid the necessity of setting down for an everlasting enmity the conflict between the old and new Gods, of which he otherwise makes such frequent mention. He contents himself with calling the Erinnyes, without mentioning their father, Daughters of *Night*³, a Goddess at once terrible and mild⁴, as the Erinnyes become in this drama⁵. This genealogy obviously answered Æschylus's views and poetical aims better than any other of the existing ones, which derived the Erinnyes from Scotus and Gaia (Sophocles),

1. Γενέθλια, *dies natalis, lustricus*, was in general the eighth day for girls, and the ninth for boys. On this day they were carried round the hearth (ἀμφιδρόμια), and so received a kind of fire-baptism: the children were shewn on the occasion to the elder relatives, and received presents wrapped up, called ὀπτήρια, here γενέθλιος δόσις; at the same time the child was named, after the grandfather in preference. Sometimes, however, the Amphidromia appear distinct from the Genethlia. See the Interpp. a. l., ad Callim. Hymn. in Dian. 74, ad Pers. II. 32. Phœbus's name was a μαμμωνυμικόν. Schol. II. i. 43. Hesiod in Etym. M. p. 796.

2. Ἡφαίστου παῖδες (13) denotes the Athenians as descended from Erichthonius. Cf. Hesych. s. v. Ἡφαιστιῖδαι.

3. vv. 312. 394. 715. 760. 808. 987.

4. φιλία Agam. 346. Consequently εὐφρόνη.

5. εὐφρονες, §. 87.

from Cronus and Eurynome (in a work under the name of Epimenides), from Phorcys (Euphorion), from Gaia-Euonymy (Istrus), from Acheron and Night (Eudemus), from Hades and Proserpine (Orphic Hymns), or Hades and Styx (Athenodorus and Mnaseas⁶). By the genealogy he has adopted our Poet brings the Erinnyes into near connexion with the *Moiræ*, who, to his way of thinking, partake with Jove of the highest dignity, the *Moiræ* being represented also in Hesiod's Theogony as Daughters of Night, and consequently invoked by the Erinnyes as their sisters by the mother's side⁷.

93. The *external representation* of the Goddesses is founded entirely on the fearful aspect of their ideal nature, so that even Pallas is constrained to notice the contrast between their benedictions and their hideous countenances (944). In the exterior configuration of the Erinnyes Æschylus seems to have drawn a good deal on his invention; for the earlier Poets had no definite image of these Goddesses before their eyes; and though there were in the Temple at Athens old carved images of the Semnæ, still their figures could not be adapted for dramatic purposes. And hence it is that the Pythian Priestess, after having beheld the Erinnyes, is only able to describe their forms, without being aware of

6. On these genealogies see particularly Schol. CEd. C. 42. Tzetz. Lycophr. 406. Schol. Æschin. in *Timarch.* p. 747. R. Apulei. *de Orthogr.* §. 11, p. 6. Osann. Orphic Poems place Phorcys among the Titans, and represent Eurynome as ruling with Ophioneus before Cronus.

7. This rests upon an explanation of the passage, v. 919 sqq., which assumes that it is the *Moiræ*, and not the *Horæ*, who are there spoken of. The latter do not suit the passage at all, and none but the former can fitly be called πάντα τιμωράτοι θεαί. To take ματροκασιγνήται in the sense of *Aunts* would be ridiculous; Æschylus puts it for κασιγνήται ὁμομήτριοι. Still more absurd would it be for the Erinnyes to apply that term to other Goddesses, as thus: 'Ye Goddesses, whose Aunts the *Moiræ* are.' On these considerations is grounded the constitution of the text above assumed; the words κύρι' ἔχοντες τὰ θνατῶν are to be taken as a general designation, and Μοῖραι ματροκασιγνήται as a special address to the *Moiræ*. With respect to this passage I cannot agree with Klausen, *Theologumena Æsch.* p. 46, although in other points the exposition here given has much in common with Klausen's.

the nature of the beings she had seen. Æschylus drew the form he gave to their mask partly from internal features stamped in the character of those deities, and partly from external analogy. To the latter the Pythoness herself draws our attention in the Prologue; and her expressions are obviously intended to prepare us for the appearance of the Furies, and to account in a manner for their figures. She first of all compares them to *Gorgon-images*, which were among the very earliest works of Grecian, especially of Athenian art, which can be traced as far back as the age of Cyclopian workmanship. From the Gorgons Æschylus borrowed the snaky hair of the Erinnyes, before mentioned in the *Choephorœ* (1045), and frequently set down as the invention of our Poet: but the Gorgons have it much earlier in works of art. Moreover, Æschylus took from the Gorgons no doubt the pendent tongue and grinning mouth, which regularly characterise the Gorgon-head in ancient works of art. We shall see what significance he gave these features in the case of the Erinnyes. But even the comparison with the Gorgons does not fully satisfy the Pythoness; she adds, "I once saw in a picture the plunderers of Phineus' meal." Here she again bethinks herself of a work of art, and in mentally recalling the sight of it she does not immediately add the name of the *Harpies*, which every one of the audience could supply of himself. The supposition of a middle species, a sort of Gorgon-Harpies¹, a species totally unknown to all antiquity, appears to me an utterly unfounded idea. Without entering into the investigations of modern Archæology on the figure of the Harpies, I will merely remark here, that one of the vase-paintings in Millingen² exhibits the scene exactly as Æschylus saw it; the Harpies are there represented as old, hideous, winged female figures, dragging

1. Voss, *Mytholog. Briefe* (Letters) xxxi. p. 201.

2. *Ancient uned. Mon.* p. 1. pl. 15.

of the meal of Phineus in all directions. Of the Erinnyes, however, the Pythoness adds, that they have no wings and are of a black and quite disgusting aspect. The black garments which Æschylus invariably assumes for the costume of the Erinnyes, subsequently used not unfrequently on the stage and at processions³, mark them for the Children of Night⁴; but the wings which the Gorgons⁵ as well as the Harpies have, and which Euripides⁶ has given to the Erinnyes also, do not suit Æschylus's idea, and for this reason, because the image of huntresses and hounds chasing their game into every corner and covert is constantly before his eyes. This image is by far the most prominent in the features marked by Æschylus, particularly in the first section of the tragedy: like hounds, the Erinnyes give tongue in their sleep, pursue the bloody track and scent, lap blood from carcases: Orestes is the fleet roebuck which they hunt⁷. And in the Choephore (911. 1050), as also by Sophocles and others⁸, they are in plain terms designated by the appellation of *κύνες*, as it were a proper name. To this image the long pendent tongue of the Gorgoneum was admirably suited, and this was most likely the main type whereby their resemblance to hounds was expressed. Other minute characteristics, as for instance the blood dripping from the corners of their eyes⁹, and the whole awful impression of their character, are best obtained by reading the drama

3. Hence the black garb of the Daunian women (*Lycophr.* 1137). Cf. *Strabo* 111. p. 176, and *Böttiger*, 'Mask of the Furies,' p. 44, sqq. In *Ælian* V. H. ix. 29, the Furies are personated by youths with masks and torches. The latter Æschylus could only give to the choral escort, but later Poets regarded them as an essential appendage to the equipment of the Furies. *Aristoph.* *Plut.* 425. *Cic. in Pison.* 20. *Legg.* i. 14.

4. *Choeph.* 1045. *Eum.* 52. 332. 353. Cf. §. 92.

5. *Æsch. Prom.* 797.

6. *Orest.* 317.

7. vv. 106. 127. 175. 237. 295. 315.

8. *Κόνα* 'Ερινύων. *Heasych.*

9. I merely remark, that v. 54 is to be taken in this sense, 'the moisture which drips from their eyes is no libation welcome to the Gods' (*λείβειν λίβα*, in allusion to *λοβή*). Then what follows is excellently connected with it: 'their garb too is not fit to bring before images of Gods.'

itself. And herein the reader will do well to yield himself up entirely to the play, without applying to it the ideas of plastic art, those namely of the vase-paintings, the painters of which had rather an eye to the speeding, winged, torch-bearing Erinnyes of Euripides and the later Poets, than to the picture of them drawn by Æschylus¹.

B. JUPITER SOTER.

94. IN contradistinction from the Erinnyes, as Titanian powers exercising an external law of the moral world with the strictness of a law of nature, subsist, as we have seen, the Olympian Deities as nearer and more intimately allied to mankind, and consequently more disposed to sympathise with their cares, their troubles, and afflictions. In our Drama we have Apollo and Minerva, both of whom establish and protect the order of human society; Apollo by his surveillance over the fulfilment of vengeance upon blood-guiltiness, and by his protection of the guiltless manslayer; Minerva in her capacity of a power presiding over well-ordered civil life, public assemblies, and the Athenian Judicature. By her wise management of the case Minerva effects a double object; first the rescue of Orestes, and then the conciliation of the Erinnyes to herself and her country. The latter is represented to be the result of her eloquence and gift of persuasion, the work of Peitho² (928); herein too, she says, hath Zeus Agoræus, the Guardian of Assemblies, the Superintendent of Public Transactions, come off victorious (931). And yet Æschylus must have deemed these deities, marked

1. Cf. Böttiger, and Raoul-Rochette, *Monum. Ined.* T. I. p. 145.

2. Peitho was not merely Πειθοῖς of Aphrodite, but at Athens a political Goddess as well. Demosth. *Proem.* p. 1460.

by so much human idiosyncrasy, so universally interposing in the concerns of sublunary life, and so intimately mixed up with the proceedings of civil society, to be therefore inadequate, great and wise though they be, to terminate the conflict with those primordial powers. Throughout the Oresteia he exhibits dimly and mysteriously in the background, but with all the more poetical effect on that very account, the idea of Zeus Soter, the *Third*, as the power that pervades the universe, and conducts the course of things, gently indeed, but eventually to the best possible issue.

Even in the Agamemnon (1360), Clytæmnestra, who in her blind delusion fancies she has secured her own welfare by the murder of her husband, calls the death-blow (inflicted in the third stroke) a service consecrated to subterranean Hades, the Soter of the dead: it is only to the God of death, she thinks, that Agamemnon has to look for succour. On the other hand, at the very commencement of the Choe-phoræ, Orestes prays at his father's tomb that Hermes may have such a share in the power of his father, the Soter Jove, as to become a Soter to *him* in his undertaking³; praying thus in the expectation that he shall be aided in the accomplishment of his vengeance by the infernal deities who are injured by Clytæmnestra, but above all by the manes of his father out of the tomb. Subsequently, in the scene of recognition between Electra and Orestes (242), the sister expresses her wish that Power (Κράτος) and Justice (Δίκη), together with the third, the supreme Jove, may aid their plans of revenge upon Clytæmnestra (242).

3. This indeed is at variance with the apparently authentic interpretation of the passage, which Aristophanes makes Æschylus himself give in the Frogs, 1144. According to that interpretation Hermes received the office of Chthonius as a πατρώου γέρας, an hereditary office. On the contrary, we make this the connexion: 'Ερμῇ χθόνι, πατρώ' ἐποπτεύων κράτη σωτήρ γενοῦ μοι, and thus obtain a much more appropriate idea, and withal one of great importance for the whole of the Tragedy. We appeal from the Aristophanic manes of Æschylus to the spirit of the ancient hero still breathing in his tragedies.

And after the accomplishment of the deed the Chorus says, at the conclusion of the play, that after the heinous crime of Atreus and the murder of Agamemnon a third is now come as Soter, unless it ought to be called ruin (*μόρον*); the Chorus itself being doubtful whether the series of calamities be ended or not by this deed of vengeance. Lastly, in the *Eumenides*, Orestes after his acquittal says (728—731), that his paternal house and home are at length restored to him by the gracious interference of Pallas and Apollo, and of that third, the finisher of all things, the Soter, who compassionately supported the father's rights against the mother's advocates, the *Erinnyes*, and thereby rescued a father's avenger and mother's slayer. With these allusions must be compared the references to Jove the consummator, *τέλειος*, especially the invocation to him at the conclusion of the prayer of the *Pythoness* in the opening scene of the *Eumenides*.

95. The conception and the cultus of Jupiter Soter, as the third, was widely diffused through Greece. Among the convivial customs of the Greeks nothing is more familiar than their three solemn draughts after meals, the first consecrated to Olympian Jove, or Jupiter as the husband of Juno, the second to the Earth and Heroes, the third to Jupiter Soter¹. In this ceremony the Olympian Gods are placed in opposition to the Chthonic genii, the divinities of death and the dark side of nature, in which class the heroes are also reckoned; but Zeus Soter is conceived as a third and lord over both worlds. Precisely in the same way *Æschylus* makes the suppliant Danaids (24) pray to the Gods above, to the venerable Chthonic deities presiding over the grave, and to Zeus Soter the third, as guardian of the families of righteous men. At the third draught

1. Passages are to be found in *Athen.* i. p. 29 b. ii. p. 38 d. xv. 675 c. 602. sq. *Schol. Pind. Isthm.* 5. 7. *Spanheim on Aristoph. Plut.* 1176.

Jupiter was sometimes called the ἀγαθὸς δαίμων², and the cup was termed the finishing one (τέλειος). There is much significance in the genealogy³ which makes Zeus Soter beget Zeus Ktesios by Praxidice, i. e. a Goddess of Destiny, governing and punishing according to justice; it accords with several usages in which a Zeus Ktesios is distinguished from another Zeus⁴, and obviously implies the idea of the revival of nature's blessings consequent upon the removal of the causes of evil by the Goddess who holds judgment (originally perhaps an Erinnys), and the God who rescues. The combination of the Olympian Jupiter with the Soter was particularly customary at Olympia, where Zeus Chthonius was also worshipped and the Chthonic worship altogether formed the foundation of the earliest local mythi. "Twice already", says Plato in an exceedingly clever passage⁵, "have we exhibited the righteous victorious over the unrighteous: let us now consecrate the third in Olympian fashion (Ὀλυμπικῶς) to the Soter, as well as to the Olympian Jupiter, and clearly demonstrate that none but the wise man's pleasure is pure and real, and that of others nothing but a mere shadow of it". The Philosopher, who delights quite as much as our Poet in allusions to the τρίτος σωτήρ⁶, obviously intimates in this passage the religious notion of the removal of all troubles and the restoration of pure joy by the interposition of Zeus Soter as the third⁷. At Athens also Zeus Soter, partially identified with Eleutherius, the Liberator, had several altars and statues; but it seems particularly remarkable that the last day in the year

2. Diphilus in Athen. xi. p. 487.

3. By Mnaseas in Suid. s. v. Πραξιδική.

4. Gerhard 'Antike Bildwerke,' i. p. 9. 39 sqq. Cf. p. 97 sqq.

5. Polit. ix. p. 583.

6. Cf. Charmides p. 167. Philebus p. 66. Legg. iii. p. 692.

7. Pindar (Isthm. v. 7.), precisely like Plato, connects σωτήρ Ὀλύμπιος as τρίτος. This passage, however, like many others on Jupiter Soter as the third, is rather a free allusion than a strict reference to the idea.

was sacred to him, and that the Disoteria were performed on that day¹, when we consider that the three last days but one of the month (the *τετάρτη*, *τρίτη*, and *δευτέρα*) were consecrated to the dead and the lower world, and on that account assigned for the execution of criminals condemned for murder². From this it is evident that in the Attic system of Religion also, after the propitiation of adverse powers and the atonement of the particular transgressions, Zeus Soter interposes in the character of a consummating Saviour-God, in whom the opposition between the serene Gods of the world above and the gloomy powers of the realms below is equalized and tempered down into a satisfactory and calm conception of the universe³.

We have said sufficient in this place for the comprehension of Æschylus's intimations on this remarkable service. Over the conflicting powers of darkness and of light, the vindictive and the conciliatory, stands Zeus Soter in the character of the God who conducts every thing to a good issue and universally, as the third and Finisher, either adjusts the difference between two others, or completes what two others have begun. On no occasion does this Zeus exert his influence directly, like Apollo, Minerva, and the Erinnyes; but, whereas Apollo is prophet and exegetes by virtue of wisdom derived from him and Minerva is indebted to him for her sway over States and Assemblies,—nay, the very Erinnyes exercise their function in his name⁴,—this Zeus stands always in the back-ground, and has in reality

1. Lysias c. Euandr. §. 6. Corp. Inscript. 157. T. I. p. 252.

2. Etymol. M. p. 131. Gudian p. 70, and other Lexicogr. s. v. *ἀποφράδες*.

3. It was from the same association of ideas that the Generals at Arginusæ, previous to the hazardous engagement, made vows to the Semnæ and Zeus Soter as well as to Apollo, the performance of which was recommended to the people by one of them, Diomedon, previous to his execution. Diodor. XIII. 102.

4. This is the sense of the passage v. 340. Cf. Klausen *Theologum. Æsch.* p. 166 sq. and pp. 39. 66. The effect of the obscurely-intimating *τῆς* on the Greeks is particularly evident in Pindar Ol. II. 59.

only to settle a conflict existing within himself. For with Æschylus, as with all men of profound feeling among the Greeks from the earliest times, Jupiter is the only real God in the higher sense of the word. Although he is in the spirit of ancient Theology a generated God, arisen out of an imperfect state of things and not produced till the *third* stage of the development of nature⁵, still he is, at the time we are speaking of, the spirit that pervades and governs the universe. But with that genuine child-like simplicity which is not bewildered even by this conception of an universal God, nor deterred from a cordial approach to him,—a cordiality which is the most beautiful characteristic of the ancient Religion,—Æschylus conceives this omnipotent God withal quite in human-wise as a *paternal God* and therefore pre-eminently the guardian of *paternal* rights, and views in that circumstance an important and decisive motive for Jupiter's determination to rescue Orestes, as one that held the father and master of the household of higher account than the mother.

We will say no more here on this point, and purposely abstain from bringing forward this train of ideas from its delicate adumbration in the distance into a stronger and clearer light, which by sharply defining every outline might easily give an air of distortion and falsity to what, when felt in the right way, is profound and true.

5. This is the idea contained in the passage in the Agam. 162 ff, where for ΑΕΤΑΙ I would propose to read ΑΡΚΕΤΑΙ. Uranus is now powerless, and Cronus too has found in Jove his *τριάτιρ*.

IV. POETICAL COMPOSITION.

96. ALL the preceding discussions on the judicial, political, and religious life of the Greeks make us sensible of the preliminary notions and information requisite for a right comprehension of the drama of Æschylus. But still these expositions tend but very little to characterize the whole composition regarded as poetry, since all this might have been exhibited in a form perfectly different from tragedy.

Accordingly, in the following Essay we shall endeavour to characterize the tragedy more particularly by the train and combination of *feelings* attending its production as well as its conception. And here we are far from disallowing the position that, as the *Form* of Poetry is words, and therefore ideas and thoughts, so the Poetry itself, as a whole, is a development of *thoughts*. Unity and harmony of feelings requires also unity of thoughts. Even the *Iliad* is held together by an ethic idea; only it is what we should expect from an age living entirely by sight and sense, that this same idea is never expressed in an abstract form; the poet, however, is guided by it, as a rule in his conception and feeling of things. In *Pindar's* age the Grecian mind was already far more accustomed to abstract reflection: without question Pindar has a way of intellectualizing the perceptions immediately before him, and drawing from them a satisfactory tone of feeling, and that is, by discovering in them the expression of an universal ethic rule or absolute law¹. Exactly in the same way the *Tragedians* for the

1. It is scarcely necessary to remark that this is the principle on which *Dissen* proceeds in his interpretation of Pindar.

most part directly express the main thought that regulates their compositions. But as a branch of Art, as sister to Music and akin to Sculpture, Poetry has her prescripts indisputably in the empire of *feeling*, whose swells and falls, transitions and contrasts, lights and shadows, she harmoniously calls forth and brings to a close.

No one has more profoundly comprehended, or more simply expressed the train of feelings essential to a perfect tragedy than Aristotle, if indeed it is Aristotle, and not Sophocles in his prose Essay on Tragedy, or some other early author who defines tragedy to be an exhibition tending by the operation of pity and fear to purify these and similar passions².

For this is precisely the most essential aim of tragedy in its origin and perfection among the Greeks, the excitement of emotions which by their nature and intensity draw the soul out of its equable state, and hurl it into „ tempest of conflicting elements, but which at the same time in the course of their progress and development are purified and exalted, so as to leave the soul in calmness and composure, and in an elevated and ennobled frame. In the Epic Poem, on the contrary, the peaceful flow of equable emotions is never suspended: nobly characterized by the unbroken measure of the majestic hexameter, wave after wave, imperceptibly greater or less, strikes on the heart and plays around the whole world with impartial favour. Herein appears to lie the main root of the difference between the two kinds of poetry, and not in the form of narration or representation, although that must necessarily grow out of it, and in tragedy must be half lyrical and immediately conducive to the action.

Grecian tragedy could only emanate from a religious service calculated by its nature to agitate the spirit in tu-

2. καθάρσις τῶν παθημάτων.

multitudinous commotions of jubilant and painful feelings, and one which on that very account stands almost isolated in the Greek forms of worship,—that of *Bacchus*. The sufferings of Dionysus¹ from adverse powers formed, as we learn from Herodotus's very valuable account of the Sicyonic choral tragedies, the subject of the earliest tragic play, probably first produced at the Bacchic winter-festival of the wine-presses, the Trieterides, answering to the Attic *Lenææ*. But as Dionysus emerges from his sufferings with renovated glory, so he likewise liberates the mind from its intoxication and bewilderment, and by the side of the Bacchic or reveling Dionysus is worshipped a Lysius, or liberator and tranquillizing God. In connexion with the Dionysian service there also existed from an early period a *Catharsis*, the meaning of which is, as evinced in the God himself, the restoration of the mind from a state of tumult and extacy to one of composure and tranquillity. There were also, besides the strains which inspired Bacchanalian phrenzy, others of a directly opposite tendency, supposed to possess a purifying and refining virtue².

Even that earliest form of tragedy, a Choral ode, sung at the commemoration of the sufferings of the God by the Chorus, transformed by the nature of the festival into the immediate train of Dionysus, was in this sense a *Catharsis*, inasmuch as it liberated the mind when distressed by pity and fear from the excess of those passions, and restored it to a state of tranquillity. But tragedy continued to be so in a refined sense, when the same lively sympathy was claimed for the sufferings of other heroes; for sufferings always formed the central point, and the principal actor

1. *Τὰ Διονύσου πάθη.*

2. According to Plato (*Laws*, VII. p. 790.) the *ἐκφρόνων βακχειῶν ἱασις* are effected by music and dancing; and Aristotle, who intended treating more at large of the *κάθαρσις* in his work on Poetry, ascribes to the *αὔλας* a purifying as well as an orgiastic virtue. *Polit.* VIII. 6. cf. 7.

was the principal sufferer. The life and vigour of representation flings the soul into a multitude of emotions, wishes and hopes, fear and hatred, compassion and grief, and these by their development one out of another in skilful succession,—not by the suppression of one emotion by another, but by the elevation and enhancement of both,—become refined and purified by their mutual action and reaction, and do not disturb, but settle the equilibrium of the soul. After vehement wishes for the success of individuals, and apprehension of dangers menacing this success, follows, mingled with intense admiration and exalted joy, the contemplation of insubvertible eternal powers emerging from apparent confusion with only the greater glory. We cannot designate this emotion in any other way than by calling it the finale of the Tragical play of feelings, and referring at the same time to the procedure of Æschylean trilogies. For the trilogies of Æschylus are pervaded by a dignified solemnization of eternal ordinances and fitnesses; whereas Sophocles, in his new constitution of Tragedy, made it his aim to obtain from the visible course of things a foundation and confirmation for the moral feelings, apprehended under a more personal and certainly a more refined conception.

97. No language can adequately express the multiplicity of emotions, on the alternations and reciprocal play of which depends the enjoyment of a work of art: we can for the most part only exhibit and impart them by corresponding series of images. Still I will endeavour to manifest in some of the main points the train of emotions that alternate through the trilogy of Æschylus, like variations in a fine piece of music.

The prevailing feelings in the opening scenes of the *Agamemnon* are victorious exultations, of a serene and magnificent kind. The author of a trilogy has this advantage over the author of a single tragedy, that he can commence

his composition with emotions of a joyous and peaceful nature, and is not obliged to hurry us forthwith into the tempest of passion. The line of beacon-fires shooting their light over from Ilium to Argos, the flames of the thank-offering on the civic altars, the gradual announcement of Troy's overthrow, and lastly the appearance of the great king himself with his trophy-bearers,—most of them occurrences striking the mind through the eye and therefore doubly impressive,—all these tend to maintain a succession of joyful and proud feelings. Along with these, however, a secret, but gradually more and more perceptible sensation of gloom begins to creep over us, and, like an internal ulcer under an external appearance of blooming health, keeps gnawing on, till at last it seizes on the whole frame. This turn is given especially to the reflections of the grave Chorus of old men in the opening Odes, whilst Agamemnon is kept entirely free from them to the very last finishing blow. The sacrifice of Iphigenia throws a shadow over the whole expedition against Troy; even in the fall of Troy the Chorus traces the marked agency of avenging Gods; and the Prince too, who has purchased victory only by the death of many of his subjects sacrificed to his ambition, labours under the resentment of the Erinnyes: at the same time the Chorus is unable to conceal its want of confidence in Clytæmnestra, and in an ominous Ode, the third, the Chorus speaks ostensibly indeed of Paris and Helen, but in such a way that our thoughts, which are already turned in this direction, necessarily recur continually to Ægisthus and Clytæmnestra. The first series of emotions is now consummated in a splendid spectacle; Agamemnon is at length prevailed on by Clytæmnestra to walk upon costly purple carpets in his way from the chariot to the palace, and thus, innocent as he is himself of this parade of barbarian pride (as in Grecian judgment it would be esteemed), he is conspicuously ad-

vanced to the summit of external magnificence. But in the Chorus the presentiment of calamity increases in the same proportion,

ὑμνωδεῖ Θρήνον Ἐρινύος αὐτοδίδακτος ἔσωθεν Θυμός.

(v: 968 sq.)

And now in the awful scene—the most overwhelming perhaps that ever emanated from tragic art—where Cassandra becomes conscious of her situation and of the fate awaiting her, it bursts forth into a clear contemplation of the fearful doom that menaces the house, and into a definite announcement of the impending calamity. Now falls the foreboded blow, at once are dissipated all those proud feelings, the soul is filled with horror. It is true, the speeches of Clytæmnestra and Ægisthus offer some palliation of the deed by exhibiting it as a work of retribution, and representing to us the guilt of Agamemnon himself and the merited curse that waits on the whole family: we are convinced it must be so, yet neither Clytæmnestra's undaunted confession of the murder, nor her sophistical attempts at self-vindication, but least of all the dastardly exultation of Ægisthus, have the effect of calling forth in us any other feelings than those of regret and abhorrence, moderated only by a feeling of the certainty of vengeance. We entirely sympathize with the Chorus in their reprobation of the act, and our whole soul is on the highest stretch of tragic excitement.

98. The character of the *Choephoræ* is defined, with the simplicity peculiar to works of ancient art, by making Agamemnon's tomb the central point of the *stage*; to this advances on the one side the avenger Orestes, sent by the Pythian Apollo: on the other the Chorus of *Choephoræ* (Libation-bearers) consisting of Trojan female-attendants belonging to the palace. The charge undertaken by the Chorus, of pacifying for Clytæmnestra the manes of Agamemnon, is at

variance with their own feelings and conviction of the futility of such means: readily influenced by the determination of Electra, they offer the libations in a contrary sense, and in a short impassioned Ode express their grief at the murder of Agamemnon, and their dark presentiment of approaching retribution. The continuation of this dirge is interrupted by the recognition of Orestes, first from the lock of hair and the footsteps, and then from the appearance of Orestes himself; and now the brother and sister—‘the old eagle’s orphaned progeny’—unite with the Chorus around the tomb and invoke the aid of the deceased. This long κομμός¹ wears at first the character of a θρήνος; it opens with the feeling of helplessness, under which the children flee for succour to their father’s grave, and hence expect protection and strength; they mourn the unworthy fate of Agamemnon, interred here not as victor in foreign parts, and still less as victor over his enemies at home. Hence that ardent thirst for vengeance in Orestes: yet he expresses no resolution of his own, but looks to Jupiter and the infernal deities for its execution; harrassed by conflicting feelings he even considers the possibility of conciliating his mother by submission, but immediately abandons this scheme as utterly futile. Then the Chorus carries on the train of thoughts with more of reflection than of passion, and Electra replies to it² with narratives detached by their metre from the rest of the

1. The concise view of the Commos here given is based upon the instructive Essay by Abers *de causis quibusdam Æschyli nondum satis emendati*.

2. The very unusual antistrophic mode of dialogue between the Chorus and one of the dramatis personæ is easily accounted for in this instance: the parties meet in the same way as dramatis personæ in the regular dialogue. Electra and the Hegemon, or some other central member of the Chorus must be imagined to press in upon Orestes from either side. On the other hand, the responsive singing of Choreutæ between one another always rests upon the relation between the right and left side of the Chorus, analogous to the relative positions of the Hemichoria. This may best be gathered from Soph. Aj. 866 sqq. So in the second Commos of the Ædipus Coloneus, first of all one person, in answer to Ædipus, advances towards him and then withdraws, next two members of the Chorus on opposite

dirge and calculated to complete the first tragedy of the trilogy, the scope of which did not admit of their introduction in that place. For instance, we are now informed for the first time that at Agamemnon's burial no Argive citizen, but only the train of Trojan female slaves was allowed to follow: that on that occasion the funeral mourning was conducted by them in the Asiatic style, and in their presence the expiatory rite of cutting the extremities from the corpse³ was performed by Clytæmnestra, whilst Electra, the rightful conductress of the funeral procession, was scandalously debarred and excluded from the privilege. These representations act most powerfully on Orestes; he instantly declares his determination either to have vengeance or to die in the attempt, and in conjunction with Electra and the Chorus prays for aid from the grave towards the execution of the deed, which the Chorus, concluding the whole in conformity with the rules of art, views as a necessary result of the old family destiny. Thus this elegy in lyric form is the foundation of the Orestean act of vengeance; the details and crafty mode of carrying the act into execution are then debated in dialogue. In the succeeding Choral Ode the guilt and profligacy of Clytæmnestra are again considered, and the approaching Erinnys is conceived to be the inevitable result. The design of Æschylus is to hold up to view in the strongest colours possible every incentive that urges them to take the life of Clytæmnestra. Then follows the execution of the scheme, Orestes in disguise, with the pretended ashes of his own corpse, Electra's counterfeit grief, Clytæmnestra's suppressed joy. Now prevails, as the Chorus observes, the agency of Hermes at once in the character of Chthonius and of

opposite sides sing in answer to each other. In the second portion of the last *Commos* in the same play, one of the principal members of the Chorus responds to Antigone just in the same way as before then, Antigone to Ismene.

3. ἀποσείωσις, cf. §. 58. N.

Nychius, as God of the nocturnal realm of the dead, and of nocturnal fraud¹. In the midst of these sensations of dread some relief is afforded by the artless lamentations of Orestes' nurse, who believes in the death of her fosterling: thereupon she fetches Ægisthus without his body-guard, by the direction of the Chorus, which in a stasimon summons all aiding Gods to the assistance of Orestes. Now whereas we only hear the death-groans of Ægisthus from the interior of the palace, it is not till after a violent scene and unavailing self-vindication, and in a manner not till after sentence pronounced on her, that Clytæmnestra is led away to execution by Orestes.

His poetical aims here obliged Æschylus again to dwell upon the bounden duty of such an act, and on the other hand to expose the atrocity of it, and exhibit in a clear point of view that it is not from any passion on his own part, but from the obligation to avenge his father and obey the behests of Apollo, that Orestes slays his mother. Thus, as the Choral Ode expresses it, justice has arrived, the house of the Atridæ is once more raised up, day once more dawns on it. Then on a sudden we are transported to the interior of the palace, and there we behold Orestes standing over the two corpses, holding forth in his hand, in ocular vindication of his deed, the treacherous bathing-garment of Agamemnon. Yet his mind, which as represented by Æschylus is naturally tender (though not in the same sense as that of Shakspeare's Hamlet), and without any desire of its own for revenge has only obeyed the dictates of duty, is now by the violence of the hitherto suppressed feelings

1. This idea was probably developed in the parts of the prologue which are lost. The passage v. 711 sqq. requires in my opinion only this alteration: ὦ πότνια χθών.....νῦν ἐπάρηξον (νῦν γὰρ ἀκμάζει Πειθῶ δολία), συγκαταβῆναι Χθονίον θ' Ἑρμῆν, καὶ τὸν Νύχιον τοῖσδ' ἐφοδεῦσαι, κ.τ.λ. As Δόλιος, Hermes is Νύχιος by day also (805). I write v. 680 thus: οἱ ἐγὼ, κατ' ἄκρας ἑμπαῖς (from many analogous forms) ὡς πορθοῦμεθα.

wrested from its seat, and no one can avoid feeling the deepest compassion for the hero, when, conscious as he is of the righteousness of the deed, he has nevertheless a presentiment of the phrenzy coming on him, and presently after actually beholds the awful forms of the Furies, invisible only to the Chorus. Orestes' act of vengeance is felt to be too deep a breach in the order of nature to admit of its forming in itself a conclusion to the tragedy.

99. After this awful scene in the Choephoreæ the *Eumenides* opens with solemn unction, and by the reflections on the Pythian Apollo, the rightful lord of the Delphic Oracle and old friend of Athens, and on the all-consuming Jove, affords the mind a resting-point, wherein at the same time lie the germs of the idea subsequently developed. Then the terrific picture of the Erinnyes, and at the end of it the immediate view of their awful figures, wherein the Poet shews himself a perfect master of the plastic art, though under different conditions from those of real sculptors. Yet Æschylus, in the spirit of ancient art, which always aims at a medium, does not leave this image without its counterpoise, in the person of Apollo, as guardian, who ordained the deed and absolved Orestes from the guilt of it, and of Hermes, as conductor of Orestes; and moreover in Apollo's prophetic allusions to the Areopagus. Then the Poet is completely wrapt in the Erinnyes. Clytæmnestra's gloomy ghost incites the blood-thirsty pack to renew the chase: their fierceness, their infernal hideousness are depicted by themselves, and in the Olympian point of view by Apollo: their dispute with the God ends in a direct declaration of war by both parties. Then appears Orestes, and after him the Erinnyes, at Athens; the former full of reliance on the God, the latter thirsting for his blood, and confident of his inability to escape them. Hitherto the drama has been fluctuating with the wavering motions of the Chorus: it now

assumes, by means of the *parodos*¹, a steady position, and the action is turned into a settled channel; the Chorus unfolds its ranks and encompassing Orestes as already their victim, describes with gloomy solemnity its terrible office. Minerva appears and resolves on deciding the otherwise interminable dispute by the institution of the first Court for the trial of the manslayer. The Choral Ode following this transaction we might expect to find more impassioned and furious, since the Erinnyes already speak of the annihilation of their power as a possible event; but with Æschylus, who proceeds on the principle of making the details subordinate to the main objects of tragedy, this Ode is above all others an admonition of the Erinnyes to the Athenians to recognize their influence, and the authority of strict laws and controlling powers in the state. On this account it must necessarily be solemn and composed. Then ensues the litigation between Orestes, or rather Apollo, and the Erinnyes, in which especially the higher dignity of paternal rights and the personal motives to the act are contrasted with the unconditional claim of vengeance for the blood of the mother. Then upon the

¹ The late occurrence of the *Parodos* is as characteristic of this tragedy as in the *Ædipus at Colonus* (§. 16, Note). By this means a separation is made between the former portion of the tragedy in which unsettled, fluctuating movements predominate, and the latter, in which the action falls into a regular course and advances in a settled order with certain fixed resting-points (§. 14). In the *Agamemnon* the case is reversed, almost the entire second portion of the tragedy, from 940—1658, having no Stasimon, because in this instance there is no opportunity for a resting-point such as the Stasima furnish. In defining the main idea of the *Parodos* to be 'an Ode during which the Chorus gains its proper station and arranges itself on the lines in the Orchestra,' I admit that the Ancients themselves appear to have frequently confounded it with the first Ode sung by the Chorus in its regular order. Moreover, the Ode during which the Chorus takes its station is frequently followed immediately by another, after it is stationary. In such cases these Odes are separated from each other by the insertion of an Epode, as in Soph. *Ajax*, Euripides *Phœnissæ*, and *Iph. in Aul.* This Epode cannot have been sung during the movements, i. e. during the *Parodos* in the strict sense, for in Pindar the very songs that accompany marches and processions are without Epodes. In the *Agamemnon* we have Anapæsts (entry) and a dactylic pair of Strophes with an Epode (arrangement) for the *Parodos*, and then forthwith the first Stasimon. In the *Persæ*, Anapæsts (entry), Strophes consisting of Ionics with Mesode (arrangement), then the first Stasimon.

inaugural address of Minerva follows the acquittal of Orestes, and, in token of his gratitude for so great a benefit, his promise of a league with Argos: but the wrath of the Erinnyes is increased to the highest pitch by the means, and is only appeased by Minerva's eloquence, nobly composed of mildness and conscious power, and by the institution of their sacred cultus: by these means the terrible deities of the lower world, always on the understanding of their authority remaining inviolate, are converted into benevolent powers of the Attic realm. 'This compact,' as the closing sentiment expresses it, 'have Jupiter and the Moiræ made with Athens.'

There is no need of further demonstration to shew how satisfactorily throughout the whole trilogy the feelings are carried from proud exultation in victory through gloomy apprehensions and dark presentiments to the most appalling flashes of horror; then how, under the influence of nocturnal powers, after considerable fluctuation, we are led to a strangely mingled state of satisfaction and inward awe; how these elements, in a manner required beforehand by the feelings, are brought out in all their vigour and sharpness, until by the wisdom of the deities at Athens the conciliation of the conflicting powers is effected, and with it a feeling of satisfaction, not restricted merely to the individual history of Orestes.

For that the poet's object is not merely to console us in respect to Orestes, is evident from the manner of his dismissal from the stage without a Choral Ode in celebration of his destiny. The Poet seems almost to forget Orestes in the establishment of the Areopagus and the cultus of the Erinnyes, two institutions which Æschylus deems closely connected and alike momentous to the welfare of the community, as in fact they were (Cf. §. 67, 68.). But should any conceive the subject of the piece to be here sacrificed to a patriotic political

interest, he would in my opinion utterly misconceive *Æschylus's* principles.

The main idea of the trilogy,—which consists in pointing out how a curse, rooted in the human race and generating one misdeed out of another, is averted by the superior control of the saving God, in a case where only the family-destiny and no guilt of his own weighs upon the curse-possessed person ;—this idea, I say, is by no means checked in its developement by such a direction of affairs. On the contrary, the view held forth by *Æschylus* that it was in *Athenian* institutions that this providence of Saviour-Gods was embodied, and severity and mercy met together after the right fashion, must have made the impression the warmer and more lively on the minds of his contemporaries. In short, the political aim of the trilogy,—the inculcation of respect for the Areopagus, and generally for institutions consecrated and established for the purpose of holding unbridled licence in check,—is intimately blended with the ethico-religious idea of the whole.

Now as *Æschylus* generally, as in this particular instance, makes the fable subordinate to the idea, so again the delineation of character ranks with him below the developement of the fable, and, as it were, occupies the third place. No one will deny, indeed, that in the *Eumenides*, not to mention the preceding plays, the character of *Orestes*, in his entire devotion to his duty and calm reliance on the Gods, and that of the tutelary Goddess of Athens, in her perfect self-possession and imperturbable moderation and control of her power, are in themselves very well preserved, and that many delicate traits may be observed in them ; but still they are no more than what the tragic whole requires them to be. The delineation of character in more perfect individuality, and a deeper penetration into the human heart were reserved for *Sophocles*, who in pursuance of this object was frequently obliged to place the culminating point of his art at a distance from the central

point of the action; for instance, in this mythic circle instead of Orestes he makes the more remote-standing Electra the principal character.

100. IN the *Oresteia* of Æschylus we have the only extant specimen of a complete tragedy, and on that account it must naturally form the ground-work, with respect to composition, of our whole study of Æschylus. From it we learn that it is in fact only the trilogy, as a whole, which comprizes unity of idea,—that complacent contemplation of nature which Æschylus every where aims at; and yet each individual tragedy embraces an action in itself, so that, considering the matter extrinsically, one might at the end of the piece fancy himself already arrived at the end of the whole.

The trilogies of Æschylus may be compared to groups of statues on separate pedestals. Moreover, by taking the *Oresteia* for our model, we may without difficulty ascertain the position occupied by the other tragedies in their several trilogies. He that recognizes in the *Agamemnon* the skilful management with which Æschylus creates and heightens the pathos, will readily be convinced that the *Prometheus Bound* was neither the first, nor the last piece of an entire series. In the *Seven against Thebes* there ought never to have been a question but that the last Ode, containing the dispute between *Antigone* and the Herald, is just such a connecting link with a succeeding tragedy, as the scene of the *Erinnyes* at the end of the *Choephoræ*, and, to adduce a third instance, as the dispute of the semi-choruses at the end of the *Suppliants*. The slow progress of the action, and the tempest and conflict of emotions are common to the *Choephoræ* and the *Prometheus Bound*, the *Seven*, the *Suppliants*: they are all

intermediate pieces¹; whereas there is certainly no other piece that can be compared, in respect to the train of thoughts and feelings, with the *Eumenides*: it is the only concluding tragedy we have. The reason why, with the exception of the *Oresteia*, nothing but *second* pieces of Æschylus have been preserved, appears to be that the quiet progress and minute detail of the first pieces, as well as the tendency to mythic speculations rather than delineation of human passions in the third or concluding pieces, had less attractions for the later ages of antiquity, than the equably sustained pathos of the intermediate pieces.

Likewise with respect to the very difficult problem, by what power of imagination the extravagant humour of a Satyric play could be brought into connexion with the profound seriousness of a tragic trilogy, the *Oresteia* furnishes; in my opinion, the principal source of information, although of the annexed Satyric drama, the *Proteus*, we have only the name remaining. Our attention is very properly directed² to the circumstance of its being this very sea-god Proteus who foretold to Agamemnon's brother Menelaus his return to Argos. But together with this prophecy, the *Odyssey*³ remarks that Menelaus will arrive too late to avenge his brother, and not before the burial of Ægisthus;—a remark which is expressed more plainly in another passage⁴, and was further developed in the Cyclian poem, the *Return of Augeas*⁵. And in this very way the tale is taken up by Euripides in the *Orestes*, that strange mixture of very ancient fables and very modern views. Now in the first piece of the *Oresteia*, where Agamemnon is commending Ulysses as his only faithful companion, and representing others, who seemed the best-disposed, as

1. Moreover in these pieces that stand-still in the middle, first noticed by Heeren, is particularly observable. This cannot be fully explained otherwise than by the connexion of the trilogy, as, for instance, the appearance of Io in the *Prometheus*.

2. Boeckh. *Trag. Princip.* p. 268.

3. Book iv. 547.

4. *Ib.* iii. 311.

5. in Proclus' *Crestomathy*.

mere specious friends⁶, it is evident that he complains of the conduct of Menelaus in particular, who, according to Homer, separated himself at his return from Agamemnon. Thus Menelaus, who, at the period of his brother's murder and during the rule of the overbearing adulterers in the palace of the Atridæ, had in company with the beautiful Helen, the faithless author of all this distress, encountered many an adventure, and in the acquisition of wealth had roamed all along the barbarian coasts, might very well answer the purpose of a counterpiece to the faithful Orestes; he might fairly be treated by old Proteus with that calm irony which the Ancients delighted in attributing to those sage Genii, and at the same time be exposed to the waywardness and raillery of the Satyric Chorus. Whether the acquittal of Orestes was regarded as the satisfactory conclusion of the whole composition, or whether the ironical speeches of Proteus went to display the whole splendour of the house of Pelops in its perishableness, and expose the emptiness of all human grandeur, is a question which I do not pretend to determine.

6. v. 812. cf. v. 610 sqq.

APPENDIX.

CALCULUS MINERVÆ.

IT was a principle laid down in the Athenian Law, that the defendant was acquitted if the votes for and against him were equal¹; and the same principle held in the Roman Law-Courts.

The author of the Aristotelian Problems produces several reasons to account for this old and natural custom: *Διὰ τί ποτε, όταν τῷ φεύγοντι καὶ τῷ διώκοντι φαίνωνται οἱ ψῆφοι ἴσαι, ὁ φεύγων νικᾷ.* But the true reason is to be found in the peculiar spirit of the Greek nation, which in the earlier times delighted in referring all the circumstances of actual life to divine ordinances and events of the past. In the case under consideration, where the Judges themselves gave no positive decision, a benevolent Deity was imagined to interpose and give a casting vote in favour of the defendant, and a tale was invented for the purpose of accounting for that divine interposition. In other words, Minerva's ballot is neither more nor less than the mythic expression of the principle, that where Justice is undecided Mercy prevails.

This must be evident to every one who is familiar with the elements of Mythology, as understood at the present day. It may however be rendered comprehensible even to one who has not employed himself on this study, that the Calculus Minervæ is only the imaginary addition of a casting ballot in the case of *ισοψηφία*. Thus, supposing we assume the case that in the trial of Orestes Minerva gives her vote for the defendant, and so makes the numbers equal; still

¹. This point is clearly and accurately stated by Schömann, in the *Att. Process*, p. 722.

Orestes would not have been acquitted by the means. For this transaction is regarded (at least by Æschylus) as the first trial for homicide, and the Erinnyes fancy themselves already in possession of their prey. Consequently there cannot possibly be any reference to the practice of subsequent times, or to a general principle of leniency; and a further explanation is now required to account for the superiority of the white ballots over an equal number of black ones. If it be attempted to explain the circumstance by the superiority of the person whose vote makes the number of ballots equal, such an interpretation is merely arbitrary, as much so as it would be to imagine the addition of two votes.

Our view of the subject agrees with the most authentic testimony of the ancients. We will begin with Euripides, Iph. Taur. 1483:

—— ἐκώσασα σε
καὶ πρὶν γ', Ἀρείοις ἐν πάγοις ψήφους ἴσας
κρίνας', Ὀρέστα, καὶ νόμισμ' εἰς ταὐτό γε
νικᾶν ἰσῆρεις ὅστις ἂν ψήφους λάβῃ.

Minerva plainly says here, that she rescued Orestes by deciding on the equal votes in the Areopagus, and that on that very account it continued to be a law, that when the votes were equal the defendant should be acquitted. It could not possibly occur to any Greek to take *κρίνειν ψήφους ἴσας* in any other sense than settling or deciding on an equality of votes. It might perhaps be proposed to understand *ἴσας* as the result of *κρίνειν*, the equality as the result of the balloting (in the sense of pronouncing the votes equal); but that would be contrary to all usage of language, as the declaring votes to be equal cannot be denoted by *κρίνειν*; and still more would it contradict the natural sense of the passage, since this very *ψήφους ἴσας κρίνειν* is adduced as a cause of the custom, *νικᾶν ἰσῆρεις*, &c.;

a custom that would be quite unfounded, unless the ψήφους ἴσας κρίνειν contained the regulation respecting it¹.

Compare with the above the passage in the same tragedy (v. 961), where Orestes says:

—— ἴσας δέ μοι
ψήφους διηρίθμησε Παλλὰς ὠλένη
νικᾶν δ' ἀπῆρα φόνια πειρατήρια.

In this passage the ψήφους διαριθμεῖν evidently answers to the ψήφους ἴσας κρίνειν in the former. Minerva counts and sorts the ballots; and the result expresses that which necessarily depends on it. Euripides, whose form of expression is plainer and less mythological than Æschylus's, does not make Minerva first give her own vote: she only decides on what is to be done in the case where the votes are equal. Had that equality been produced by her in the capacity of Judge, it must at any rate have been clearly expressed, as another benefit conferred by her on Orestes.

The third passage we shall cite is from the Electra of Euripides (v. 1274—78):

ἴσαι δέ σ' ἐκσώζουσι μὴ θανεῖν δίκη
ψῆφοι τεθεῖσαι· Λοξίας γὰρ αἰτίαν
εἰς αὐτὸν οἶσει, μητέρος χρήσας φόνον·
καὶ τοῖσι λοιποῖς ὅδε νόμος τεθήσεται,
νικᾶν ἴσας ψήφοισι τὸν φεύγοντ' αἰεί.

This agrees perfectly with the two former passages, when we consider that it is the Dioscuri who are speaking here. They do not mention in direct terms Minerva's decision on the equality of votes, but it is implied in the expression they make use of, that the equality of votes saved the life of Orestes on that occasion, and that the same applied on that account to all subsequent cases.

1. Cf. also the Schol. on Aristoph. Ran. v. 961.

We come next to the testimony of later authorities on the subject. In Aristides the Rhetorician we have the following passage (Vol. I. p. 24 A. Cant.): *φεύγοντα δ' (Ὀρέστην) Ἀθήνησι δίκην ὑπ' Εὐμενίδων, ἴσων τῶν ψήφων γενομένων, προσθεμένη τὴν παρ' αὐτῆς σώζει καὶ τοίνυν ἔτι νῦν σώζει πάντας, ἔαν ἴσαι γένωνται.* And Julian says (Or. III. p. 114 D. Spanheim): *εἶποτε τῶν δικαζόντων αἱ ψῆφοι κατ' ἴσον φαίνονται τοῖς φεύγουσι πρὸς τοὺς διώκοντας, τὴν τῆς Ἀθηνᾶς ἐπιτεθεμένην τῇ τὴν δίκην ὀφλήσειν μέλλοντι, ἀπολύειν ἄμφω τῆς αἰτίας.*

These passages clearly express the same view of the subject that I have taken, namely, that Minerva's ballot was added in order to remove the *ισοψηφία*. Lucian, however, was of opinion, that Minerva's ballot was added to the white when there were more of the black ballots. (Cf. Piscatorr. c. 21. Harmonid. c. 3, fin.). But Lucian's authority is of much less weight than that of Aristides on a question of Attic Archæology. One point in which all these authors are agreed is the important position, that the Calculus Minervæ did not exist merely for the history of Orestes, but was applied in historical times also, in order to produce the same result. Now it is perfectly incredible that such a custom could have existed at Athens in historical times, as that of giving the superiority to the white ballots by the imaginary addition of Minerva's ballot, when there was one more of the black than of the white. This is in direct contradiction of the unquestionable position from which we set out: and moreover we have an instance of a person being cast by a majority of one vote against him (Dem. c. Mid. p. 538). In historical times the Athenian Courts consisted of one more than a round number; there were, for instance, 51 Ephets (Pollux, VIII. 124) and 201 or 401 Dicasts in the ten principal Courts (Pollux, VIII. 48). This arrangement arose from the desire of avoiding equality

of votes: whereas, if the intention of Minerva's ballot had been to effect *ισοψηφία*, just the contrary result would have been produced. There would have been no advantage in having 51 Ephets, if 26 condemned and 25 acquitted: this in fact would be nothing but an abuse of humanity. In mythic times, on the contrary, we must conceive the number of Judges to have consisted of an *even* number, in order to allow of *ισοψηφία*, that Minerva might have an opportunity of typifying the principle of humanity by her supernumerary ballot.

This brings us back to the procedure in the *Eumenides*, which may now be placed in the clearest point of view.

Minerva had declared at the very outset (v. 424), when Orestes petitioned her to act as Judge in his cause, that it was not *θέμις* for her *φόνου διαίρειν ὄξυμηνίτου δίκας*. Accordingly it is impossible she should subsequently act as Judge, by giving a vote previous to the decision. During the trial she is present in the character of *εἰσαγωγεὺς*, but is never addressed as Judge. That office she had decidedly declined. When the question comes to the balloting, Minerva announces the new *θέσμος*, impresses on the Athenians the dignity and sanctity of the institution, and concludes with reminding the Judges of the solemnity of their office and of the oath they have taken. After the balloting she declares her intention of giving a vote for Orestes, (because she feels more sympathy for the murdered man than for the woman); and pronounces that Orestes is to gain the cause, even should the votes be equal. Here it is obvious, that the second idea is only a conclusion drawn from the first, and that Minerva (a Goddess not unacquainted with the future) foresees the result of the balloting, and provides a means of adjusting the *ισοψηφία* by taking a ballot on her own account. Had Minerva's idea been this: 'First I will give a vote for Orestes, and then ordain that Orestes

is to be victorious in consequence of the equality of votes thereby produced;' then in the first place this second idea must have been denoted as a new addition by the requisite particles (as καὶ μὲν), and in the next place the establishment of this νόμισμα, which Aristotle has given himself so much trouble to account for, would surely have needed a word or two in vindication. But why does not Minerva immediately put in this ballot? This question likewise is easily answered. The reason is this; because the Ἀθηνᾶς ψῆφος is no judicial vote: that ballot was never thrown with the rest into the urn, but was added in fancy, after the black and white ballots had been sorted and found equal. Hence it necessarily follows that Minerva cannot add her ballot, the meaning of which she had previously explained, till after those of the Judges had been counted, and it had been found that the white were equal in number to the black. Ἀνὴρ ὃδ' ἐκπέφευγεν αἵματος δίκην ἴσον γάρ ἐστι τὰρίθμημα τῶν πάλων expresses the same event as present, that had been announced as future in ψῆφον δ' Ὀρέστη τήν δ' ἐγὼ προσθήσομαι—νικᾷ δ' Ὀρέστης, καὶ ἰσόψηφος κριθῇ.

Now this is a sufficient motive for Orestes to extol Minerva as his Preserver, for without her decision on the ἰσοψηφία he would not have been liberated from the Erinnyes; and at the same time Minerva is enabled to console the Erinnyes (v. 762) with the assurance that they were not defeated, but that in fact the trial had ended in ἰσοψηφία, the Judges having really paired off equally, and thereby acknowledged their high consideration for the claims of the Erinnyes; it was only Minerva who, by favouring Orestes with her vote in this ἰσοψηφία of the Court, decided the cause, as also the mode of proceeding for the future in similar cases.

It appears to me, that this explanation leaves not a shadow of doubt on the subject, and places every expression of Æschylus bearing on this point in the clearest light.

THYMELE.

Θυμέλη comes from *θύειν*, and means an *Altar*, or in a more extended sense, a *place of sacrifice*. The term was old even at the period of the Attic Drama, so that it is never used except in lyric passages¹. From the passage in the Suppliants of Æschylus where the Thymelæ afford a place of refuge for old men (*πρεσβυτοδόκοι θυμέλαι*), from the *Ion* of Euripides where the Thymele of Phœbus below the Temple is swept with laurel-boughs, and from other dramas, it is evident that the Thymele includes, besides the Altar, the platform on which the Altar was raised².

From that Altar the Thymele of the Orchestra in the Theatre derived its origin, in the same manner as the Tragic Chorus took its rise from the Cyclic Chorus dancing round the Altar of Dionysus³. The Chorus performed its evolutions round this Thymele. Pratinas, in the celebrated fragment on the subject of the *ὑπόρχησις*⁴, complains of the undue superiority exercised by the *ἀνληταί* over the Chorus in the Orchestra. On this point he uses the words :

*τίς ὁ θόρυβος ὁδε ; τί τάδε τὰ χορεύματα ;
τίς ὕβρις ἔμολεν ἐπὶ Διονυσιάδα πολυπάταγα θυμέλαν ;*

It is clear that on that occasion the *ἀνληταί*, instead of standing in the background, occupied the most conspicuous station

1. See Æsch. Suppl. 654. Eurip. Suppl. 65. Ion. 46. 115. 235. El. 717. Iph. Aul. 152. cf. Rhes. 236.

2. The platform of the great Altar at Olympia was called *πρόθυσις*.

3. Suidas and the Etymol. M. s. v. *σκηνή*, derive the Thymele from the Dionysian Altar. Alciphro, Letters II. 3. p. 239, seems (according to Bergler) to describe it by the term *ἐσχάρα*. Pollux IV. 19, 123, hesitates whether to call it a platform or an altar.

4. Athen. XIV. p. 617, c.

on the Thymele; that is the ὕβρις, which had befallen the Thymele.

Whilst the instrumental Music in the Greek Theatre was continually gaining the upper-hand, the Orchestra gradually underwent a different arrangement, and the Thymele received a new significance¹, which must not be confounded with the original one. By this alteration the Orchestra was divided into the *κονίστρα*, a kind of arena on level ground, and a somewhat raised platform, called by some Lexicographers² Orchestra, in its limited sense, and by others Thymele. The platform lay towards the Proscenium, the *κονίστρα* towards the Amphitheatre; but the original Thymele, or Altar of Dionysus, was left standing on the line of separation between the *κονίστρα* and the Orchestra. The former of these would still serve for Choral dances, processions, &c. (unless required for sitting room), whilst the Thymele became the stage for the flute-players and other musical performers, and also for the Dancers³ and Mimes. Vitruvius⁴ observes that on this account the Greeks made a distinction between the *scenici* and the *thymelici*, the former being the tragic and comic actors who performed on the stage, the latter the rest of the performers, who exhibited their skill in the Orchestra. In Rome this distinction was unknown: there the musicians made their appearance on the stage as well as the actors, and the orchestra was entirely occupied by seats. This meaning of the Thymele and the Thymelici extends through

1. For an exact account of this cf. Suidas and the Etymol. M. s. v. σκηνή.

2. The words of Suidas run thus: Μετὰ τὴν σκηνὴν εὐθὺς καὶ τὰ παρασκήνια ἢ ὀρχήστρα. αὕτη δὲ ἐστὶν ὁ τόπος ὁ ἐκ σανίδων ἔχων τὸ ἔδαφος, ἐφ' οὗ θεατρίζουσιν οἱ μῖμοι (whence *planipedes* according to Diomed). ἐστὶ δὲ μετὰ τὴν ὀρχήστραν βωμὸς τοῦ Διονύσου, ὃς καλεῖται θυμέλη παρὰ τὸ θύειν. μετὰ δὲ τὴν θυμέλην ἡ κονίστρα, τοῦτ' ἐστὶ τὸ κάτω ἔδαφος τοῦ θεάτρου. Suidas gives the name of Ὀρχήστρα to that which others call θυμέλη. This is very evident from the passages where Mimes exhibit on the Thymele, and still more from the comparison with the passages in Vitruvius and Phrynichus cited further on.

3. Lucian on the Dance 76, and others.

4. V. 8.

the whole Roman period down to the Byzantine Aula⁵. Phrynichus⁶ observes, that in his time Thymele was the name given to the place where the Auletæ, Citharædi and many other musical performers presented themselves; but that in good Attic times the comic and tragic actors appeared on the Logeum, the flute-players and Chorus in the Orchestra.

The result of these investigations respecting the Thymele is, that it derived its origin from the Dionysian Altar round which the Cyclic or Dithyrambic Chorus used to move, and therefore stood in the centre of the Orchestra; that it continued to stand, as an Altar of Dionysus, on the line of separation between the Conistra and the Thymele or Orchestra of later times, that line being in all probability the diameter of the circle describing the Orchestra. It further results, that the Chorus was not entirely on this Thymele, because a mere platform would not have allowed room for their evolutions, but formed a group round it, and that the Thymele, which could only be for the service of the Chorus, was made use of by it in some way or other. And that at least the *Hegemon* of the Chorus took his station upon it, (i. e. of course, if the Thymele was an Altar, on the steps of it), is in the highest degree probable from the circumstance, that the *Hegemon* was the third in the left file of *Choreutæ*⁷; but from undoubted testimony (p. 62 sq.) we know that this file was posted nearest to the Spectators: consequently, unless the *Hegemon* occupied an elevated position, he could not very well see over the two files between him and the Stage, and speak, as was frequently the case, as the organ of the Chorus with the persons of the Stage. Upon the same Thymele, but of course detached from the Chorus and in a less conspicuous station, stood also the *Rhabdophoræ*, whose office was to maintain order and quiet in the Theatre⁸.

5. Cf. Reiske on Constantin. Porphyrog. p. 222, c. 7. (382, 1.)

6. p. 163. Lobeck. 7. The *πρίτος ἀριστεροῦ*. 8. Schol. Aristoph. Pax. 735.

The scanty information we possess relative to the Thymele in the early Greek Theatre may perhaps be rendered more intelligible, by deducing from the Tragedians themselves the form which the Thymele assumed according to the requirements of different dramas. The following views on the use of the Thymele, in some of Æschylus's tragedies, I offer merely as a precursory essay.

In the *Agamemnon* the Chorus enters, singing the nine Anapæstic systems (v. 40—103), in regular rank and file: the conclusion of the ode brings them in front of the stage, on which Clytæmnestra makes her appearance, and they ask her what intelligence it was that prompted her to order sacrifices on all the altars. There can be no doubt that the stage and the Orchestra exhibited the very spectacle of altars blazing with flames fed with oil (v. 94).

This is followed by an Ode of a peculiar kind, composed in solemn dactylic measure. It closes with an Epode, and no doubt was distinguished in respect to the place as well as the mode of its delivery from the following trochaic Ode (the first Stasimon). At the end of the Anapæsts the Chorus had probably turned away from the Stage towards the Theatre, and sings the Strophes as it approaches the place where it intends to take up its usual position round the Thymele. But in the proper Stasimon, the trochaic Ode consisting of five Strophes and Antistrophes, the Chorus, before relating the story of the sacrifice of Iphigenia, turns to Jupiter, as the only God by whom the mind can be enlightened and directed, whether it is to abandon itself to further anxiety, or to dismiss all apprehension. This invocation to Jupiter leads us to the natural supposition, that there was a Statue of Jupiter on the altar of the Thymele. In this case the commencement of the second Stasimon with an invocation to Jupiter is doubly appropriate, as well as the general pre-

valence of the idea of Jupiter throughout all the Stasima of this tragedy.

But with this we must connect the passage where Agamemnon's Herald salutes the soil, the Sun and Gods of the Country. First of all, he mentions the Supreme God of the Country, Jupiter; then the Pythian Ruler; then the *ἀγώνιοι θεοὶ* collectively, and the Herald's God Hermes, and the Heroes who sent out the expedition. Then he turns to the ruling house of the Atridæ with its abodes, its venerable Seats of Council, and the Statues of Gods placed in front of the palace facing the East¹, and prays the latter to receive the Ruler to his home again with cheerful aspect.

Here, as it seems to me, the manifest distinction between the *ἀγώνιοι* and *ἀντήλιοι θεοὶ* is of importance; it is connected with the entire local arrangements. The *σκηνή*, or stage-screen, represents the palace of the Atridæ, and is in part massive enough to allow of the Watchman's appearing on a tower. The Proscenium, or Stage, which is narrow, represents the area in front of the palace: here stand the *δαίμονες ἀντήλιοι*, and in front of the entrance, as usual, the antique Statue of Apollo *Ἀγνιεύς*, so that it is the first to strike the view of Cassandra, as she gazes around her and endeavours to discover where she is (v. 1051). The Orchestra, in which the Elders, the *πρέσβος Ἀργείων*, are assembled, must represent a public place of assembly, an *ἀγορά*, which in most of the old Greek Cities probably lay in front of the palaces of the *ἀνακτες*. It is only there that the Altars of the Gods of the *ἀγορά* could stand, and from the Anapæsts in the Parodos it is probable that they were visible. In the essential particulars these Gods are identical with the *ἀγωνίοι θεοὶ*, which are not Gods of Battle, either in the Agamemnon or in the Suppliants, but Gods of Assemblies², (from *ἀγών* in its

1. *δαίμονες ἀντήλιοι* according to Klausen's admirable explanation.

2. Rightly so explained by J. G. Schneider.

original signification), as can be proved from Homer and Hesiod¹: whence the Ancients² themselves explained the ἰγώνιοι θεοὶ of Æschylus as ἀγοραῖοι.

Taking all this into consideration, perhaps it may not appear an improbable supposition, that in the Agamemnon the Thymele was decorated and furnished with statues in imitation of the κοινοβωμία of the Argive ἀγορά. On an ample base the Altar of Jupiter, as ἕπατος, rose above all the rest: and about it were Altars of other ἀγοραῖοι or ἰγώνιοι θεοί, especially those of Apollo, Artemis, and Hermes. Even the ἡρώων θῆκαι may possibly have been exhibited, as tombs of heroes in market-places were nothing uncommon, and there was a considerable number of them in the Agora at Argos.

The arrangement of the Orchestra in the *Suppliants* is very similar to that in the *Agamemnon*. The Scene in the *Suppliants* is also laid at Argos, but in an open square before the city (v. 933): it is designated however as a place of public assembly (λαῶν χωρὸς, v. 954). The Danaids with the infulæ make their entrance into the Orchestra in organized ranks, singing nine Anapæstic systems, and on the summons of Old Danaus they form themselves in a group about the platform³, on which the altars of the Argive Gods of Assembly stand. From the prayers offered on this occasion⁴ by the Danaids and their father we see that the images (βρέττα, v. 424. 458) of Zeus, Helios, Apollo, Poseidon, who was distinguished by the τρίαῖνα (cf. v. 786), and Hermes, who probably held a herald's staff, stood here together as ἀγώνιοι θεοί. The Danaids take their seats at these altars, whilst Danaus stands among them

1. According to the genuine reading of Theogon. 91. See Muetzell *de Emendatione Theogon. Hesiod.* p. 338.

2. S. Scholl. on Il. 24, 1.

3. This platform or terrace is called πάγος ἀγωνίων θεῶν, v. 186. ἀνάκτων ὠνδε κοινοβωμία, v. 219. πρύμνα πόλεως, v. 340. ἱκεταδόκος σκοπή, v. 694. f. also vv. 339, 350.

4. vv. 206—218. These verses, however, require first to be arranged correctly.

on the highest step (v. 205. 475. cf. v. 694). As they start up one after another, they sing between whiles the Strophes, v. 343. 354. 365. 376. 387. 397, and the Ode, v. 413—432, (probably delivered in the commatic form): till upon the summons of the King they deposit their *infulæ* on the *κοινοβωμία*, and descend into the open space (*λευρόν, βέβηλον ἄλσος*, v. 503, 4,) in front of the *κοινοβωμία*. Here they re-arrange themselves in the order of rank and file, which they had left during the first Choral Ode (v. 40—172), as that Ode broke up gradually into single voices, and all join in singing the Stasimon v. 519—594, as well as the noble benedictory Ode v. 625—690⁵. Afterwards, when Danaus descries from the *κοινοβωμία* the approach of the Egyptians, and is on the point of going off in quest of succour, the Chorus again breaks up its ranks and flees for harbour to the Altars⁶. The following songs are entirely commatic. But whilst the King rescues the Suppliants at least from the danger that immediately threatens them, the Danaids and their attendants take up their position, in a new and peculiar form of arrangement, in the public square (*λαῶν ἐν χωρῷ*) and sing the concluding Ode in alternating order.

Here then we again have a *κοινοβωμία*, which could only be in the Orchestra (unless the Chorus remained almost constantly on the Stage), and must therefore answer to the Thymele. It also follows, that in this tragedy the dancing-place of the Chorus, in its regular form, was in front of the Thymele; though that still presents no objection, why the leading person of the Chorus should not occupy her station on the platform upon which the altars of the *ἀγώνιοι θεοὶ* were raised. The altars might still be at a tolerable distance from

5. In this ode, however, the constant bipartition of the two first pairs of Strophes, compared with the burden of them, seems to denote that the first portion was sung by single voices or ranks, and only the second portion, as also the fourth pair of Strophes, by the whole Chorus.

6. Cf. particularly vv. 706. 732. 736. 795.

the dancing-place of the Chorus; as is the case in the Seven against Thebes, where the Chorus of Theban Maidens come in without any settled order, and throw themselves down before the altars and images of the Seven Gods of the city Thebes¹ (Zeus, Pallas and Poseidon, Ares and Aphrodite, Apollo and Artemis); and do not sing a stasimon in regular rank and file till afterwards, when, upon the injunction of Eteocles², they have withdrawn from the images of the Gods.

Letting alone the question, whether, in the Choephoræ and the Persæ, the Thymele did not represent the tombs of Agamemnon and Darius (which is Genelli's opinion), I may make use of what I have said about the altars and images in the Orchestra, which occur in the three above-mentioned Tragedies, in further support of the view, that in the Eumenides the Orchestra, which represented the square in front of the Temple, had an altar with the four images of the four possessors of the Oracle, Gaia, Themis, Phœbe, and Apollo. This arrangement is almost indispensable, because the marked contrast between the *εὐχῇ* to those Deities and the respectful invocation to the others, among whom is Jupiter himself, is not adequately accounted for, unless the former are actually in view as proper objects of the Cultus: and we have shewn this supposition to be quite compatible with the usual arrangement of the Theatre in Æschylus.

1. The inserted exclamation *ὦ πότνι' Ἥρα*, v. 137, which is quite natural coming from virgins, is carefully to be distinguished from these prayers.

2. *ἐκτός οὖς' ἀγαλμάτων*, v. 247.

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* All references to Æschylus are according to Wellauer's Edition, 1894.

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ERRATA.

PAGE	ERROR.	CORRECTION.
11, V. 266	ἐτάχθην	ἐτάχθην.
18, V. 441	Ορκον	᾽Ορκον.
19, V. 462	<i>after ἀτίσης ρητ</i> a colon.	
20, V. 480	πνεῦματος	πνεύματος.
—, V. 492	σύ	σύ.
21, V. 520	αἷμα	αἷμα.
23, V. 564	ὑπερδίκεις	ὑπερδικοίς.
27, V. 678	ἐσήσειν	ἐσήσειν.
28, V. 703	Διός	Διός.
29, V. 715	εἰλεσθέ	εἴλεσθέ.
32, V. 812	ΔΙ	Ἄι.
36, V. 871	τοῦς	τούς.
—, V. 885	Εὐφαιμεῖτε	Εὐφαιμεῖτε.
74, line 13	from bottom, prefix 18.	
86, line 9,	<i>read</i> antithetically related to one another.	
97, Note 5,	βουλευτικόν	βουλευτικόν.
114, line 1,	640	540.
139, Note 3,	ἀγνισοντα	ἀγνίσοντα.
140, Note 2,	προστράπεσθαι	προστράπεσθαι.
226, Note 1,	Διονύσου	Διονύσου.
248, line 19,	τήν ὀ	τήνδ'.

AESCHYLI
E U M E N I D E S

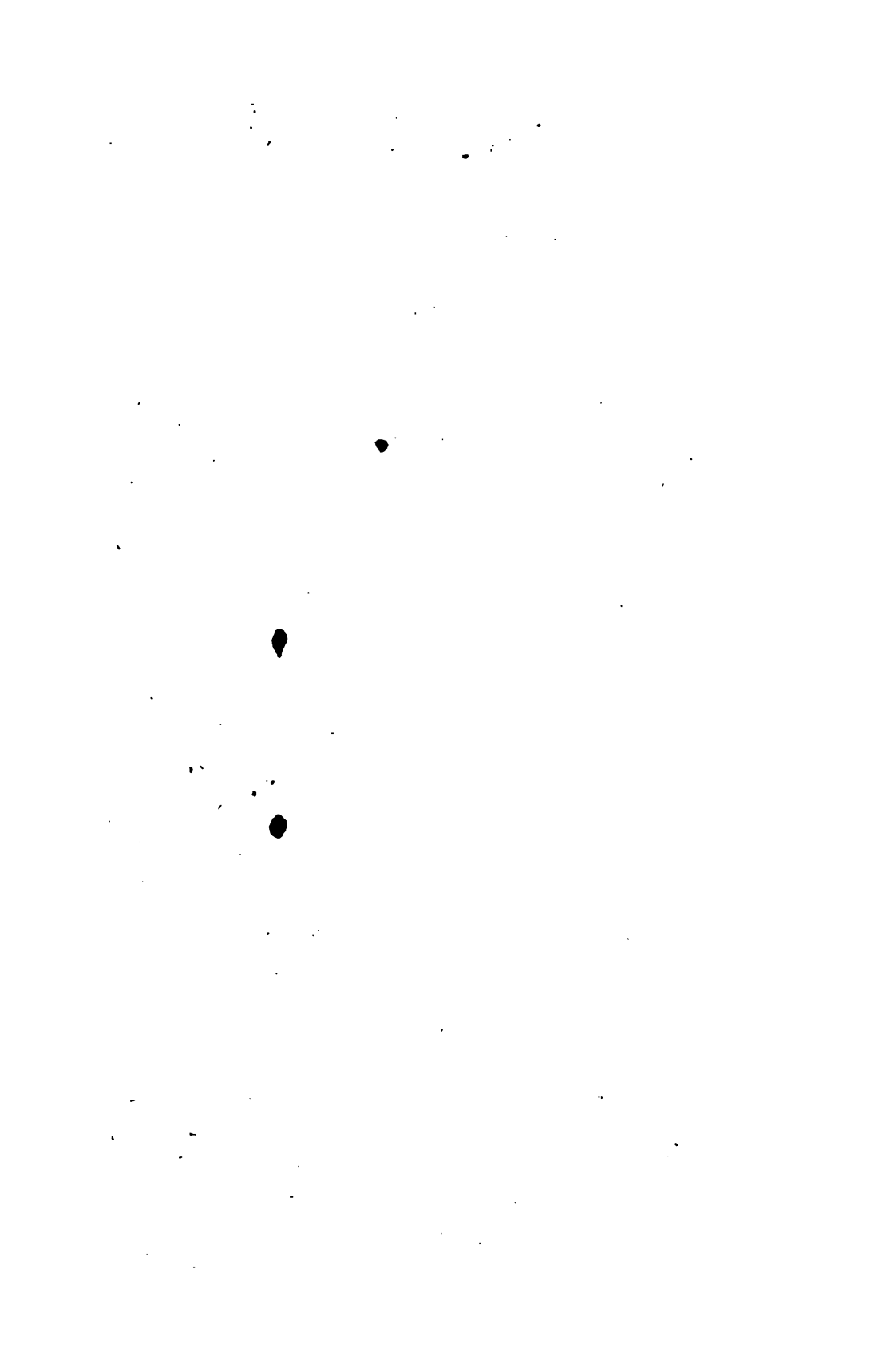
C U M S C H O L I I S

E D I D I T

CONRADUS SCHWENCK.

B O N N A E
apud ADOLPHUM MARCUS.

PROSTAT
PARISIIS ET LONDINI
apud TREUTTEL et WÜRTZ.



FRIDERICO JACÔBS

D.

EDITOR.

Ἑπόδεισις τῆς τοῦ Αἰσχύλου τραγῳδίας
ἣ ἐπιγράφεται

Εὐμενίδες.

Ὁρέστης ἐν Δελφοῖς περιεχόμενος ὑπὸ τῶν Ἑριννύων βουλῇ Ἀπόλλωνος παρεγένετο εἰς Ἀθήνας, εἰς τὸ ἱερόν τῆς Ἀθηνᾶς ἧς βουλῇ νικήσας κατήλθεν εἰς Ἄργος. Τὰς δὲ Ἑριννύας πραῦνας προσηγόρευσεν Εὐμενίδας. Παρ' οὐδετέρῳ κεῖται ἡ μυθοποιία.

Harpocration γ. Εὐμενίδες: Αἰσχύλος ἐν Εὐμενίσιν, εἰπὼν τὰ περὶ τὴν κρίσιν Ὁρέστου, φησὶν ὡς ἡ Ἀθηνᾶ πραῖνασα τὰς Ἑριννύας, ὥστε μὴ χαλεπῶς ἔχειν πρὸς τὸν Ὁρέστην, Εὐμενίδας ὠνόμασεν εἰσὶ δὲ τρεῖς, Ἀληκτώ, Μέγαιρα, καὶ Τισιφόνη.

Idem tradunt Suidas et Photius. Hisce auctoribus in argumento πραῖνασα scribi vult Hermannus in dissertatione de Choro Eumenidum.

p. XI. ubi addit: „Nihil ergo aliud relictum est, quam ut eum locum, in quo Furias Eumenidum nomen accepisse poeta dixerat, librarium negligentia, vel codicum tristi fortuna interiisse statuamus.“ Post v. 932. aliqua excidisse putat cum virorum et juvenum mentio desideretur, et h. l. procul dubio interiisse, ad quae Grammaticorum verba citata referenda sint. Quoad virorum et juvenum mentionem, Hermannus aperte fallitur, Aeschylo nonnisi de feminis loquente, verbis enim:

*ξὺν προσπόλοισιν, αἵτε φρουροῦσιν βρέτας
τοῦμὸν δικαίως.*

epexegesisin addit:

*ὄμμα γὰρ πάσης χθονὸς
Θησήϊδος ἐξίκοιτ' ἄν, εὐκλεῆς λόχος
παίδων, γυναικῶν, καὶ στόλος πρεσβυτίδων.*

Virorum supra mentionem fecerat. Restat Grammaticorum auctoritas, qui, si cum Hermanno in argumento *πραῦνασσα* legeretur, in eo consentiunt, Palladem Furias Eumenidas alloqui, sed scholia vetera in excerptis, quae Suidas, Harpocration etc. consarcinaverunt, tam mutila, et omittendo contrahendoque depravata sunt, ut cautissime adhibenda sint. In Scholiis veteribus forsitan traditum erat, Furias a Pallade placatas inde ab Orestis iudicio Eumenidas appellatas esse.

Hanc sententiam meam confirmatam video Scholio ad Sophoclis Oedip. Colon. 42. ἐνιοι·δὲ μεταβαλεῖν αὐτάς φασι τὸ ὄνομα ἐπὶ Ὀρέστον. τότε γὰρ· πρῶτον Εὐμενίδας κληθῆναι, εὐμενεῖς αὐτῷ γενομένους κριθέντι νικᾶν παρ' Ἀθηναίοις, καὶ ὀλοκαυτώσαντι αὐταῖς ὄϊν μέλαιναν ἐν Καρνίᾳ τῆς Πελοποννήσου. Quod, si statuamus ad verba (v. 954.) εὐφρων ἦδ' ὀμιλία vel vs. 942. ἱλαοὶ vel supra 901. τάςδε γὰρ εὐφρονας, adnotatum fuisse, Grammaticorum commentum, quod nunc legitur, facillime originem ducere potuit. Sed ne hoc quidem opus est.

Pollux. IV. 110. Τὸ δὲ παλαιὸν ὁ τραγικὸς χορὸς πεντήκοντα ἦσαν, ἄχρι τῶν Εὐμενίδων Αἰσχύλου πρὸς δὲ τὸν ὄχλον αὐτῶν τοῦ πλῆθους ἐκπτοηθέντος, συνέσπειν ὁ νόμος εἰς ἐλάττω ἀριθμὸν τὸν χορόν. Cf. Hermann. l. c. p. VII. sqq. qui Pollucem falsa tradere censet, eo praecipue usus argumento, quod chorum Agamemnonis e quindecim personis constitisse in ipsa Tragoediaprehendamus, id quod observatum sit Grammaticis ad Aristophanis Equites v. 586. Οἱ γὰρ τῆς ἀρχαίας κωμῳδίας ποιηταὶ καὶ οἱ τραγικοὶ χοροὺς ἴστασαν, οἱ τὰ χορικά ὑπεκρίνοντο καὶ ᾄδον μέλη· συνειστήκει δὲ ὁ μὲν κωμικὸς ἐξ ἀνδρῶν ἢ δὴ καὶ γυναικῶν, ὁμοῦ δὲ καὶ ἐκ παίδων, καὶ ὥς καὶ οὗτος ἀπηρίθμησεν ἐν Ὀρυσίν, ἄρρενας

Θεῶν δ' ἀτέλειαν ἑμαῖσι λιταῖς ἐπικραίνειν,
μηδ' ἐς ἀγκρισιν ἐλθεῖν.

Ζεὺς γὰρ αἵματοσταγὲς
ἀξιόμισον ἔθνος τόδε λίσχας
ᾧς ἀπηξιώσατό.

355

μάλα γὰρ οὖν ἀλομένα *ἀγκαθεν βαρύπεςσιν
καταφέρω ποδὸς ἀκμάν, σφαλερὰ τανυδρόμοις
κῶλα, δύσφορον ἄταν. *ἀνέκαθεν

στρ. γ. δόξαι τ' ἀνδρῶν, καὶ μάλ' ὑπ' αἰδέρι σεμναί.
τακόμεναι κατὰ γᾶν μινύθουσιν ἄτιμοι 340
ἡμετέραις ἐφόδοις μελανείμοσιν, ὀρχησμοῖς
τ' ἐπιφθόνοις ποδός.

ἀντ. γ. πίπτων δ' οὐκ οἶδεν τόδ' ὑπ' ἄφρονι λύμα.
τοῖόν[γάρ] ἐπικνέφας ἀνδρὶ μύσος πεπόταται,
καὶ θροφεράν τιν' ἀχλὺν κατὰ δώματος αὐ-
δᾷται πολύστονος φάτις.

στρ. δ'. μένει γὰρ εὐμήχανοι 345
τε καὶ τέλειοι, κακῶν
τε μνήμονες, σεμναὶ
καὶ δυσπαρήγοροι βροτοῖς,
ἄτιμ' ἀτίετα διόμεναι
λάχῃ, Θεῶν διχוסτατοῦντ' 350
ἀνηλίφ λάμπα,
δυσοδοπαίπαλα
δερχομένοισι καὶ δυσομμάτοις ὁμῶς

ἀντ. δ'. τίς οὖν τάδ' οὐχ ἄζεται 355
τε καὶ δέδοικεν βροτῶν,

ἔμοῦ κλύων δεσμὸν
 τὸν μοιρόκραντον, ἐκ δεῶν
 δοθέντα τέλειον; ἐπὶ δέ μοι
 γέρας πάλαιόν (ἐστίν) οὐδ'
 ἀτιμίας κέρω 360
 καίπερ ὑπὸ χθόνα
 τάξιν ἔχουσα καὶ δυσήλιον κνέφας.

Α Θ Η Ν Η . Χ Ο Ρ Ο Σ . Ο Ρ Ε Σ Τ Η Σ .

Ἄ Δ ἦ ν η

Πρόσωδεν ἐξήκουσα κληδόνος βοήν,
 ἀπὸ Σκαμάνδρου *τὴν καταφθατουμένη [ν], ἦν
 ἦν δῆτ' Ἀχαιῶν ἄκτορες τε καὶ πρόμοι, 363
 τῶν αἰχμαλώτων χρημάτων λάχος μέγα,
 ἐνειμαν αὐτόπρεμνον εἰς τὸ πᾶν ἐμοί,
 ἐξαίρετον δώρημα Θησέως τόκοις
 ἔνθεν διώκουσ' ἦλθον ἄτρυτον πόδα,
 πτερῶν ἄτερ ροιβδοῦσα κόλπον αἰγίδος, 370
 πῶλοις ἀκμαίοις τόνδ' ἐπιζεύξασ' ὄχον,
 καὶ νῦν δ' ὀρώσα τήνδ' ὁμιλίαν χθονός,
 ταρβῶ μὲν οὐδέν, θαῦμα δ' ὄμμασιν πάρα.
 τίνες ποτ' ἐστέ; πᾶσι δ' ἐς κοινὸν λέγω
 βρέτας τε τοῦμὸν τῷδ' ἐφημένῳ ξένῳ, 575

Sed forma diversa nescio quo modo probari possit, numerum diversum fuisse. Immo, quum de numero chororum Tragicorum qui fuerit primis temporibus, nihil certi traditum sit, id vero probabile videatur, ubi Chori primae partes essent, quindecim personas Chorum non satis splendidum ad deum celebrandum fecisse, nihil certius est, quam e numero Chori Dithyrambici, de Choro Tragico colligere. Non enim sine causa Chorum Dithyrambicum ita institutum fuisse, quisque sibi persuasum habebit, qui meminerit, in iis, quas ad Deos spectant, numeros non pro lubitu inventos esse. Choros Dithyrambicos et Tragicos cognatissimos fuisse, non est quod moneamus, ita ut omnium verisimillimum sit, Chorum Tragicum paulatim minutum esse, forsitan ne primae ejus, quas haberet partes, excolendae Tragoediae obstarent.

Furias in priore Eumenidum editione, quam Boeckhius finxit, facibus instructas fuisse, e Scholio ad Aristophanis Plut. v. 423. colligi non posse, recte observat Hermannus dissert. II. p. VI. Si tamen putat, veri simile esse, quum Aeschylus Olymp. LXXX. 2. Furias deduci cum facibus ad sedes suas fecisset, visas esse faces multum conferre ad splendorem et terrorem Chori, ideoque postea Furiis addi solitas esse, id omnino

rejiciendum est. Quum enim Furiis faces tribuerentur in mythologia Graecorum, poetis satis argumenti datum erat, ut cum facibus instructas introducerent, si ita placeret, et seriores poetae, ut novi quid proferrent, eo impensius, quae Aeschylus reliquerat, arripere debebant.

Suidas v. Αἰσχύλος tradit: *φυγὼν δὲ ἐπὶ Σικελίαν διὰ τὸ πεσεῖν τὰ ἱκρία ἐπιδεικνυμένου αὐτοῦ.* Hoc in Eumenidum commissione factum esse Boeckhius contendit, sed quid huic fabulaetribuendum sit, ex eo patet, quod idem tradit de Pratina, v. Πρατίνας: *Ἀντηγωνίζετο δὲ Αἰσχύλῳ τε καὶ Χοιρίλῳ ἐπὶ τῆς ἑβδομηκοστῆς Ὀλυμπιάδος, καὶ πρῶτος ἔγραψε σατύρους. ἐπιδεικνυμένου δὲ τούτου συνέβη τὰ ἱκρία, ἐφ' ὧν ἐστήμεσαν οἱ θεαταί, πεσεῖν, καὶ ἐκ τούτου θέατρον ἐκδομήθη Ἀθηναίοις.* Tale quid accidisse, probabile est, sed hujusmodi narrationum, ut modo ad hunc, modo ad illum referantur, quod in historia gentium et litterarum plus semel factum, videmus. Frustra igitur studet Hermannus haecce inter se conciliare, fabulam satis facetam inveniens. Quid enim, inquit, si prior Aeschylus, quam Pratinas, fabulas suas exhibuit? si in Aeschyleae fabulae commissione concidit pars tabulatorum? nemo enim, opinor, tota corruiſſe tabulata sibi persuadebit. „Quid porro, si la-

Ἄ Δ ἦ ν η

ἦ καὶ ἐμοὶ τρέποιτ' ἂν αἰτίας τέλος; 400

Χ ο ρ ό ς

πῶς δ' οὐ; σέβουσαι γ' ἀξίαν (τ') ἐπαξίων.

Ἄ Δ ἦ ν η

τί πρὸς τὰδ' εἰπεῖν, ὦ ξέν', ἐν μέρει θέλεις;
λέξας δὲ χώραν καὶ γένος καὶ ξυμφορὰς
τὰς σάς, ἔπειτα τόνδ' ἀμυνάδου ψόγον.
εἴπερ πεποιθὼς τῇ δίκῃ βρέτας τόδε 405
ἦσαι φυλάσσων ἐστίας ἀμῆς πέλας,
σεμνὸς προσίκτωρ ἐν τρόποις Ἰξίονος,
τούτοις ἀμείβου πᾶσιν εὐμαδὲς τί μοι.

Ὅ ρ έ σ τ η ς

ἄνασσ' Ἀθάνα, πρῶτον ἐκ τῶν ὑστάτων
τῶν σῶν ἐπὶ μέλημ' ἀφαιρήσω μέγα. 410
οὐκ εἰμὶ προστρόπαιος, οὐδ' ἔχει μῦθος
πρὸς χεῖρὶ τῇ ἐμῇ τὸ σὸν *ἐφεζομένη βρέτας.
τεκμήριον δὲ τῶνδ' εἰ σοὶ λέξω μέγα. * ἐφημένη
ἄφθογγον εἶναι τὸν παλαμναῖον νόμος,
ἔστ' ἂν πρὸς ἀνδρὸς αἵματος καθαροῦ
σφαγαὶ καδαιμάξωσι νεοθήλου βοτοῦ. 415
πάλαί πρὸς ἄλλοις ταῦτ' ἀφιερῶμεθα
οἴκοισι, καὶ βοτοῖσι, καὶ ῥυτοῖς πόροις.
ταύτην μὲν οὕτω φροντίδ' ἐκποδῶν λέγω.

τούτοις πᾶσι περὶ Δημήτρος λέγων, τῶν μυστικω-
τέρων περιεργότερον ἄπτεσθαι ἔοικε. λέγει δὲ καὶ
περὶ Αἰσχύλου καὶ Ἡρακλείδης ὁ Ποντικός ἐν τῷ
πρώτῳ περὶ Ὀμήρου, ὡς κινδυνεύοντος ἐπὶ σκηνῆς
ἀναιρεθῆναι ἐπὶ τῷ τῶν μυστικῶν περιφέρειν (προ-
φέρειν) τινὰ δοκεῖν, εἰ μὴ προαισθόμενος κατέ-
φυγεν ἐπὶ τὸν τοῦ Διονύσου βωμόν. καὶ τῶν Ἀρεο-
παγιτῶν αὐτὸν παραιτησαμένων, ὡς ὀφείλοντα
κριθῆναι πρῶτον, ἐδόκει ὑπαχθῆναι εἰς δικαστή-
ριον καὶ ἀποφυγεῖν, αὐτῶν τῶν δικαστῶν ἀφέν-
των μάλιστα διὰ τὰ πραχθέντα αὐτῷ ἐν τῇ
ἐπὶ Μαραθῶν μάχῃ. ὁ μὲν γὰρ ἀδελφὸς αὐτοῦ
Κυνέγειρος ἀπεκόπη τὰς χεῖρας, αὐτὸς δὲ πολλὰ
τρωθεὶς ἀννέχθη φοράδην μαρτυρεῖ δὲ τούτοις
καὶ τὸ ἐπίγραμμα τὸ ἐπιγεγραμμένον αὐτοῦ τῷ
τάφῳ. Clemens Alexandrinus Strom. II. p. 387.
ὡς Αἰσχύλος τὰ μυστήρια ἐπὶ σκηνῆς ἐξειπών, ἐν
Ἀρεῖ παύσας κριθεὶς, οὕτως ἀφείδῃ, ἐπιδείξας ἑαυ-
τὸν μὴ μεμνημένον. Hisce omnibus probari vi-
detur, Aeschylum propter evulgata arcana my-
steriorum accusatum esse et in Siciliam migrasse
sive ob hanc accusationem sive, quod se victum
esse, moleste ferret. Hermannus immemor
tales narrationes saepissime depravari, ut argu-
mentum verum sit, tempora et loca mutantur,
eas inter se conciliare studet, veri simile judi-
cans, et propter Eumenides Aeschylo diem dictum

esse. „Nam quum fieri non potuerit, inquit, quin insolens ille numerus Furiarum statim ut visus est, omnes adverteret: quid mirum, si obtrectatores Aeschyli, quum etiam victorem eum pronunciari viderent, apertam impietatem vociferantes, tumultum in theatro concitarunt; moniti autem, ut lege agerent, mox impietatis reum egerunt? Ita recte dixerit Aelianus, *ἐκρίνετο ἀσεβείας ἐπὶ τινὶ δράματι.*“ Id nemo historiae Graecorum peritus Hermanno concedet, Athenienses Aeschylum victorem pronuntiasse, si adeo innovasset in religione, ut non dico, verbis, quod minus spectatores advertisset, sed ipsas personas introducens, sacra offenderet. Sed sunt merae conjecturae Hermanni multis locis ipsorum Tragicorum refellendae. Loquuntur enim modo de una Furia, modo de tribus, modo de permultis. Vide quae notavimus ad Septem c. Thebas V. 70. Choephor. V. 989. Furias Clytaemnestrae memorat Pausanias Boeotic. VIII. 34. 2. Laji et Oedipodis ibid. IX. 5. 8. unde patet, Graecos et alias Furias praeter tres Eumenidas statuuisse (Schol. ad Sophocl. Oedip. Col. 39. *Φύλαρχος φησι δύο αὐτὰς εἶναι, τὰ π' Ἀθήνησιν ἀγάλματα δύο. Πολέμων δὲ τρεῖς αὐτὰς φησι.*) Haec nimis dubiam reddunt Hermanni conjecturam, e numero Furiarum argumentum

accusationis peti potuisse. Si verum est, quod tradunt, fabulam Eumenides Atheniensibus summum incussisse terrorem, hoc invidiae fuisse Aeschylo, satis probabile est, si morem populi spectamus. Propter evulgata mysteriorum arcana accusari potuisse, altior ejus mens, proclivis ad philosophiam probare videtur. (Athenaeus VIII. 8. φιλόσοφος ἦν τῶν πάνυ ὁ Αἰσχύλος. Cicero Tusc. II. 10. Aeschylus, non poetā solum, sed etiam Pythagoreus.) Initiatum fuisse, negant, sed poesin ejus initiatam fuisse, testatur Aristophanes Ran. 912. sqq. ed. Kuester.

Δ ι ό ν υ σ ο ς

Εὐχεσθε δὴ καὶ σφώ τι, πρὶν τὰ ἔπη λέγειν.

Α ἱ σ χ ύ λ ο ς

Δήμητερ, ἡ θρέψασα τὴν ἐμὴν φρένα,
εἶναί με τῶν σῶν ἄξιον μυστηρίων.

De fabula nostra Blümnerus in libro: Ueber die Idee des Schicksals in den Tragödien des Aeschylus: digna, quae legantur, scripsit. Chorū Blomfieldianum e tribus Furiis constantem ad Elegiam Callimachianam in Minervam ablego.

Persarum editio mox in lucem prodibit.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

Πυθίας προφῆτις

Ἀπόλλων

Ορέστης

Κλυταιμνήστρας εἰδωλον

Χορὸς Εὐμενίδων

Ἀθηνᾶ

Ἑρμῆς

Δικασταί.

ΑΙΣΧΤΑΟΤ

Ε Τ Μ Ε Ν Ι Δ Ε Σ

Δελφός τε χώρας τῆσδε προμνήτης ἀναξ.
 τέχνης δέ νιν Ζεὺς ἔνθεον κτίσας φρένα
 ἵζει τέταρτον τόνδε μάντιν ἐν θρόνοις,
 Διὸς προφήτης δ' ἐστὶ Λοξίας πατρός.
 τούτους ἐν εὐχαῖς φροιμάζομαι θεούς.
 Παλλὰς προναία δ' ἐν λόγοις πρεσβεύεται.
 σέβω δὲ νύμφας, ἔνθα Κωρυκίς πέτρα
 κοίλη, φίλορις, δαιμόνων ἀναστροφή.
 Βρόμιος δ' ἔχει τὸν χῶρον, οὐδ' ἀμνημονῶ,
 ἐξ οὔτε Βάκχαις ἐστρατήγησεν θεός,
 λαγῶ δίκην Πενθεὶ κατὰρράψας μύρον.
 Πλείστου τε πηγᾶς, καὶ Ποσειδῶνος κράτος
 καλοῦσα, καὶ τέλειον ὑψιστον Δία.
 ἔπειτα μάντις εἰς θρόνους καδιζάνω.
 καὶ νῦν τυχεῖν με τῶν πρὶν εἰσόδων μακροῶ
 ἄριστα δοῖεν κεῖ παρ' Ἑλλήνων τινές,
 ἵτων πάλω λαχόντες, ὡς νομίζεται.
 μαντεύομαι γάρ, ὥς ἂν ἰγῆται θεός. —
 ἢ δεινὰ λέξαι, δεινὰ δ' ὀφθαλμοῖς δρακεῖν
 πάλιν μ' ἐπεμψεν ἐκ δόμων τῶν Λοξίου,
 ὡς μήτε σωκεῖν, μήτε μ' ἀκταίνειν βάσιν.
 τρέχω δὲ χερσίν, οὐ ποδωκίᾳ σκελῶν.
 δεῖσασα γὰρ γραῦς, οὐδέν, ἀντίπαις μὲν οὖν.
 ἐγὼ μὲν ἔρπω πρὸς πολυστεφῇ μυχόν.
 ὀρῶ δ' ἐπ' ὀμφαλῶ μὲν ἄνδρα θεομυσῇ
 ἔδραν ἔχοντα, προστρόπαιον, αἵματι
 στάζοντα χεῖρας, καὶ νεοσπαδὲς ξίφος

ἔχοντ', ἐλαίας δ' ὑψιγέννητον κλάδον,
λήνει μεγίστῃ σωφρόνως ἐστεμμένον,
ἀργῆτι μαλλῶ. τῇδε γὰρ τρανῶς ἐρῶ. 45
πρόσθεν δὲ τάνδρὸς τοῦδε θαυμαστὸς λόχος
εὔδει γυναικῶν ἐν θρόνοισιν ἤμενος·
οὔτοι γυναικας, ἀλλὰ Γοργόνας λέγω.
οὐδ' αὖτε Γοργείοισιν εἰκάσω τύποις·

εἰδὼν ποτ' ἤδη Φινέως γεγραμμένας 50
δειπνον φερούσας· ἅπτεροί γε μὴν ἰδεῖν
αὐται, μέλαιναι δ' ἐς τὸ πᾶν βδελύκτροποι·
ρέγκουσι δ' οὐ πλαστοῖσι φυσιάμασιν,
ἐκ δ' ὀμμάτων λείβουσι δυσφιλῇ βίαν·
καὶ κόσμος οὔτε πρὸς θεῶν ἀγαλμάτα 55
φέρειν δίκαιος, οὔτ' ἐς ἀνθρώπων στέγας.
τὸ φύλον οὐκ ὅπωπα τῆςδ' ὀμιλίας,
οὐδ' ἦτις αἶα τοῦτ' ἐπεύχεται γένος
τρέφουσ' ἀνατεῖ μὴ μεταστένειν πόνων.
τάντεῦθεν ἤδη τῶνδε δεσπότη δόμων 60
αὐτῇ μελέσθω Λοξία μεγασθενεῖ.
ιατρόμαντις δ' ἐστὶ καὶ τερασκόπος,
καὶ τοῖσιν ἄλλοις δωμάτων καθάρσιας.

ΑΠΟΛΛΩΝ. ΟΡΕΣΤΗΣ. ΕΡΜΗΣ.
ΧΟΡΟΣ.

Ἀπόλλων

Οὔτοι προδώσω. διὰ τέλους δέ σοι φύλαξ
ἐγγὺς παρεστώς, καὶ πρόσω δ' ἀποστατῶν, 65
ἐχθροῖσι τοῖς σοῖς οὐ γενήσομαι πεπών.
καὶ νῦν ἀλούσας τάςδε τὰς μάρχους ὄρας
ὑπνῷ πεσοῦσαι δ' αἱ κατάπτυστοι κόραι,
γραῖαι [,] παλαιαὶ παῖδες, αἷς θὺ μίγνυται
θεῶν τις, οὐδ' ἄνθρωπος, οὐδὲ θεὸς ποτε 70
κακῶν δ' ἕκατι καγγέροντ'. ἐπεὶ κακὸν
σκότον νέμονται, Τάρταρόν θ' ὑπὸ χθονός,
μισήματ' ἀνδρῶν καὶ θεῶν Ὀλυμπίων.
ὅμως δὲ φεῦγε, μηδὲ μαλθακὸς γένη.
ἐλῶσι γάρ σε καὶ δι' ἡπείρου μακρᾶς, 75
βεβῶτ' ἀνατεῖ τὴν πλανοστιβῆ χθόνα,
ὑπὲρ τε πόντον καὶ περιρρύτας πόλεις.
καὶ μὴ πρόκαμνε τόνδε βουκολούμενος
πόνον. μολῶν δὲ Παλλάδος ποτὶ πτόλιν,
ἵζου παλαιὸν ἄγκαθεν λαβὼν βρέτας. 80
ἀγκεῖ δικαστὰς τῶνδε καὶ θελκτηρίου
μύθους ἔχοντες, μηχανὰς εὐρήσομεν,
ὥστ' ἐς τὸ πᾶν σε τῶνδ' ἀπαλλάξαι πόνων.
καὶ γὰρ κτανεῖν σ' ἔπεισα μητρῷον δέμας.

Ὀρέσθης

ἄναξ Ἀπολλων, οἶσθα μὲν τὸ μὴ ἀδικεῖν 85

ἔχοντ', ἐλαίας δ' ὑψιγέννητον κλάδον,
 λήνει μεγίστῃ σωφρόνως ἐστεμμένον,
 ἄργῃτι μαλλῶ. τῇδε γὰρ τρανῶς ἐρῶ. 45
 πρόσθεν δὲ τάνδρὸς τοῦδε θανμαστός λόχος
 εὐδὲι γυναικῶν ἐν θρόνοισιν ἡμενος·
 οὔτοι γυναικας, ἀλλὰ Γοργόνας λέγω.
 οὐδ' αὖτε Γοργείοισιν εἰκάσω τύποις·

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εἰδὼν ποτ' ἤδη Φινέως γεγραμμένας 50
 δειπνον φερούσας· ἄπτεροί γε μὴν ἰδεῖν
 αὐται, μέλαιnai δ' ἐς τὸ πᾶν βδελύκτροποι
 ῥέγκουσι δ' οὐ πλαστοῖσι φυσιάμασιν,
 ἐκ δ' ὀμμάτων λείβουσι δυσφιλῇ βίαν
 καὶ κόσμος οὔτε πρὸς θεῶν ἀγαλμάτα 55
 φέρειν δίκαιος, οὔτ' ἐς ἀνθρώπων στέγας.
 τὸ φύλον οὐκ ὅπωπα τῆςδ' ὀμιλίας,
 οὐδ' ἦτις αἶα τοῦτ' ἐπεύχεται γένος
 τρέφουσ' ἀνατεῖ μὴ μεταστένειν πόγων.
 τάντεῦθεν ἤδη τῶνδε δεσπότη δόμων 60
 αὐτῷ μελέσθω Λοξία μεγασθενεῖ.
 ἱατρόμαντις δ' ἐστὶ καὶ τερασκόπος,
 καὶ τοῖσιν ἄλλοις δωμάτων καθάρσιος.



εὐδουσα γὰρ φρήν ὄμμασιν λαμπρύνεται,
 ἐν ἡμέρᾳ δὲ μοῖρ' ἀπρόσκοπος βροτῶν.
 ἦ πολλὰ μὲν δὴ τῶν ἐμῶν ἐλείξατε
 χροάς τ' αἰόλους, νηφάλια μειλίγματα,
 καὶ νυκτίσειμνα δεῖπν' ἐπ' ἐσχάρα πυρὸς
 ἔδουον ἄραν οὐδενὸς κοινὴν δεῶν.

καὶ πάντα ταῦτα λάξ ὁρῶ πατούμενα. 110

ὁ δ' ἐξαλύξας οἶχεται νεβροῦ δίκην,
 καὶ ταῦτα κούφως ἐκ μέσων ἀρκυστάτων ἀρκυσμάτων
 ὥρουσεν, ὑμῖν ἐγκατιλλώψας μέγα.

ἀκούσαθ' ὧν ἔλεξα τῆς ἐμῆς πέρι
 ψυχῆς, φρονήσατ', ὃ κατὰ χθονὸς θεαί· 115
 ὄναρ γὰρ ὑμᾶς νῦν Κλυταιμνήστρα καλῶ.

Χ ο ρ ό ς

(μυγμός)

Κ λ υ τ α ι μ ν ή σ τ ρ α

μύζοιτ' ἄν, ἄνῃρ δ' οἶχεται φεύγων πρόσω.
 φίλοις γὰρ εἰσὶν οὐκ ἐμοῖς προσίκτορες.

Χ ο ρ ό ς

(μυγμός)

Κ λ υ τ α ι μ ν ή σ τ ρ α

ἄγαν ὑπνώσσεις, κοῦ κατοικτίζεις πάθος·
 φρονεὺς δ' Ὀρέστης τῆςδε μητρὸς οἶχεται. 120

ἐπεὶ δ' ἐπίστα, καὶ τὸ μὴ ἀμελεῖν μάδει.
σθένος δὲ ποιεῖν εὖ φερέγγυον τὸ σόν.

Ἄ π ό λ λ ω ν

μέμνησο, μὴ φόβος σέ νικάτω φρένας.
σὺ δ' αὐτάδελφον αἷμα καὶ κοινὸν πατρός,
Ἑρμῇ, φύλασσε, κάρτα δ' ὦν ἐπώνυμος 90
πομπαῖος ἰσθι, τόνδε ποιμαίνων ἐμὸν
ἰκέτην. σέβει τοι Ζεὺς τόδ' ἐκ νόμων ἀέβας,
ὀρμώμενον βροτοῖσιν εὐπόμπῳ τύχῃ.

ΚΛΥΤΑΙΜΝΗΣΤΡΑΣ ΕΙΔΩΛΟΝ. ΧΟΡΟΣ.

Κ λ υ τ α ι μ ν ή σ τ ρ α

Εὐδοιτ' ἄν, ὦή, καὶ καθευδουσῶν τί δεῖ;
ἐγὼ δ' ὕφ' ὕμῶν ὦδ' ἀπητιμασμένη 95
ἄλλοισιν ἐν νεκροῖσιν, ὦν μὲν ἔκτανον,
ὄνειδος ἐν φθιτοῖσιν οὐκ ἐκλείπεται,
αἰσχυρῶς δ' ἀλῶμαι, προὔννεπα δ' ὕμῖν, ὅτι
ἔχω μεγίστην αἰτίαν κείνων ὕπο.
παθοῦσα δ' οὕτω δεινὰ πρὸς τῶν φιλιτάτων, 100
οὐδεὶς ὑπέρ μου δαιμόνων μηνίεται,
κατασφαγείσης πρὸς χερῶν μητροκτόνων.
*ὄρα (δὲ) πληγὰς τάςδε καρδίας **σέθεν. *ὀρᾷτε
**ἔθεν

Χ ο ρ ό ς

ἔγειρ', ἔγειρε καὶ σὺ τήνδ', ἐγὼ δέ σε. 155
εὕδεις; ἀνίστω, καὶ πολλακτίσας ὕπνον,
ιδώμεθ', εἰ τι τοῦδε φροιμίου ματᾶ.

ΧΟΡΟΣ (Haecce non omnia ab omnibus simul
cantata sed partem inter singulas distribuendam,
esse bene monet scholiastes.)

στρ. α' Ἰού, ἰού, πόπαξ,
ἐπάδομεν, φίλαι·
ἢ πολλὰ δὴ παθοῦσα καὶ μάτην ἐγώ·
ἐπάδομεν πάδος δυσαχθές, [ὦ] πόποι,
ἄφερτον κακόν 140
ἐξ ἀρκύων πέπτωκεν, οἷχεται δ' ὁ δῆρ.
ὑπνῷ κρατηθεῖς ἄγρην ὤλεσα.
ἀντ. α' ἰὼ παῖ Διός,
ἐπίκλοπος πέλει,
νέος δὲ γραιῖας δαιμονας καδιππάσω, 145
τὸν ἱκέταν σέβων ἄθεον ἄνδρα, καὶ
τοκεῦσιν πικρόν.
τὸν μητραλοῖαν δ' ἐξέκλεψας ὦν θεός.
τί τῶνδ' ἐρεῖ τις δικαίως ἔχειν;

στρ. β' ἐμοὶ δ' ὄνειδος ἐξ ὄνειράτων μολόν, 150
 ἔτυψεν δίκαν διφρηλάτου,
 μεσολαβεῖ κέντρῳ,
 ὑπὸ φρένας, ὑπὸ λοβόν.

πάρεστι μαστίκτορος δαίτου δαμίου
 βαρύ, τὸ περιβαρὺ κρύος ἔχειν. 155

ἀντ. β' τοιαῦτα δρωσιν οἱ νεώτεροι θεοί,
 κρατοῦντες τὸ πᾶν δίκας πλέον.
 φονολιβῇ θρόνον
 περὶ πόδα, περὶ κᾶρα
 πάρεστι, γᾶς ὀμφαλόν, προςδρακεῖν
 αἱμάτων 160

βλοσυρὸν ἀράμενον ἄγος ἔχειν.

στρ. γ' ἐφ'esτίῳ δέ, μάντις ὦν, μιάσματι
 μυχὸν ἔχρανας [τ'] αὐτόσσαντος, αὐτό-
 κλητος,

*καρᾶνόμων θεῶν βρότεια μὲν τίων, παρὰ νόμον
 παλαιγενεῖς δὲ Μοίρας φθίσας, 165

ἀντ. γ' καὶ μοί τε λυπρὸς, καὶ τὸν οὐκ ἐκλύσεται
 ὑπὸ τε γᾶν φυγῶν οὐποτ' ἐλευθεροῦται.
 ποτιτρόπαιος ὦν δ' ἴτερον ἐν κᾶρα
 μιάστορ' ἐκείνου πάσεται. *ἔστιν οἶ

ὁ γὰρ διώκων, πρότερος ἐξ ἀρχῆς λέγων,
γένοιτ' ἂν ὀρθῶς πράγματος διδάσκαλος. 51

Χ ο ρ ό ς

πολλαὶ μὲν ἐσμεν, λέξομεν δὲ συντόμως·
ἔπος δ' ἀμείβου πρὸς ἔπος ἐν μέρει τιθεῖς.
τὴν μητέρ' εἶπε πρῶτον εἰ κατέκτονας.

Ὅ ρ έ σ τ η ς

ἔκτεινα· τούτου δ' οὔτις ἄρνησις πέλει.

Χ ο ρ ό ς

ἐν μὲν τόδ' ἤδη τῶν τριῶν παλαισμάτων. 52

Ὅ ρ έ σ τ η ς

οὐ κειμένῳ πῶ τόνδε κομπάζεις λόγον.

Χ ο ρ ό ς

εἰπεῖν γε μέντοι δεῖ σ', ὅπως κατέκτανες.

Ὅ ρ έ σ τ η ς

λέξω. ξιφουλκῶ χειρὶ πρὸς δέρην τεμών.

Χ ο ρ ό ς

πρὸς τοῦ δ' ἐπείσθης καὶ τίνος βουλευέμασιν ;

Ὅ ρ έ σ τ η ς

τοῖς τοῦδε δεσφάτοισι· μαρτυρεῖ δέ μοι. 5

Ἀπόλλων

πῶς δὴ; τοσοῦτο μῆκος ἔκτεινον λόγον.

Χορός

ἔχρησας ὥστε τὸν ξένον μητροκτονεῖν.

Ἀπόλλων

ἔχρησα ποινὰς τοῦ πατρὸς πέμψαι *τιμὴν. *τί μῆ;

Χορός

κἄπειδ' ἐπέστης αἵματος δέκτωρ νέου. 195

Ἀπόλλων

καὶ προστραπέσθαι τοὺςδ' ἐπέστελλον δόμους.

Χορός

καὶ τὰς προπομποὺς δῆτα τὰςδε λουδορεῖς.

Ἀπόλλων

οὐ γὰρ δόμοισι τοῖςδε πρόσφορον μολεῖν.

Χορός

ἀλλ' ἔστιν ἡμῖν τοῦτο προστεταγμένον.

Ἀπόλλων

τίς ἥδε τιμή; κόμπασον γέρας καλόν. 200

Χορός

τοὺς μητραλοίας ἐκ δόμων ἐλαύνομεν.

Ἀπόλλων

τί γάρ; γυναικός, ἥτις ἄνδρα νοσφίσῃ . . .

Χορός

οὐκ ἂν γένοιθ' ὅμαιμος αὐθέντης φόνος.

Ἀπόλλων

ἢ κάρτ' ἄτιμα, καὶ παρ' οὐδέν *ἤρκεσθ' *ἤρκεσ' ἂν
 "Ηρας τελείας καὶ Διὸς πιστώματα. 205

Κύπρις δ' ἄτιμος τῷδ' ἀπέρριπται λόγῳ,
 ὅθεν βροτοῖσι γίγνεται τὰ φίλτατα,
 εὐνῇ γάρ ἀνδρὶ καὶ γυναικὶ μόρσιμος,
 ὅρκου ἔστι *μείζων τῇ δίκῃ φρουρουμένη. *μείζον
 *ἢ τοῖσιν οὖν κτείνουσιν ἀλλήλους χαλᾶς, *εἰ 210
 τὸ μὴ γένεσθαι, μὴδ' ἐποπτεύειν κότῳ,
 οὐ φημὶ Ὀρέστην σ' ἐνδίκῳ ἀνδρηλατεῖν
 τὰ μὲν γὰρ οἶδα κάρτα σ' ἐνδυμουμένην,
 τὰ δ' ἐμφανῶς πράσσουσαν ἡσυχαιτέραν.
 δίκας δὲ Παλλὰς τῶνδ' ἐποπτεύσει θεά. 215

Χορός

τὸν ἀνδρ' ἐκείνον αὖ τι μὴ λίπω ποτέ.

Ἀπόλλων

σὺ δ' οὖν δίωκε, καὶ πόνον *πλέον τίδου. *πλέον

Χορός

τιμὰς σὺ μὴ σύντεμνε τὰς ἐμὰς λόγῳ.

Ἀπόλλων

οὐδ' ἂν δεχοίμην ὥστ' ἔχειν τιμὰς σέθεν.

Χορός

μέγας γὰρ ἐμπὰς παρ Διὸς θρόνοις λέγει. 220

ἦ δ' — ἄγει γὰρ αἷμα μητρώιον δίκας —

ἔπειμι τόνδε φῶτα † καὶ κνηγέτις.

Ἀπόλλων

ἦ δ' ἀρήξω, τὸν ἰκέτην τε ῥύσομαι.

ἡνὶ γὰρ ἐν βροτοῖσι καὶ θεοῖς πέλει

οὐ προστρόπαιου μῆνις, εἰ προδῶ σφ' ἐκῶν. 225

ΟΡΕΣΤΗΣ. ΧΟΡΟΣ ΕΤΜΕΝΙΔΩΝ.

Ὀρέστης

Ἄνασ' Ἀθάνα, Λοξίου κελεύσμασιν

ἔγω, δέχου δὲ πρευμαενῶς ἀλάστορα,

ὃ προστρόπαιον, οὐδ' ἀφοίβαντον χέρα,

ἀλλ' ἀμβλὺν ἤδη, προστρετιμμένον τε πρὸς

ἄλλοισιν οἰκοῖς καὶ πορεύμασιν βροτῶν 250

ἡμῶν χέρσον καὶ θάλασσαν ἐκπερῶν,

ὥρων ἐφετμὰς Λοξίου χρηστηρίους,

πρόσιμι δῶμα καὶ βρέτας τὸ σόν, θεά.

ἔκτοῦ φυλάσσω ἀναμένω τέλος δίκης.

Χορός

ἴεν τόδ' ἐστὶ τάνδρὸς ἐκφανὲς τέκμαρ. 255

ἔπου δὲ μηνυτῆρος ἀφδέγκτου φραδαῖς.
 τετραυματισμένον γὰρ ὥς κύων νεβρόν,
 πρὸς αἷμα καὶ σταλαγμὸν ἐκμαστεύομεν.
 πολλοῖς δὲ μόχοις ἀνδροκμησι φυνσιᾶ
 σπλάγχχον· χθονὸς γὰρ πᾶς πεποίμανται τόπος, 240
 ὑπὲρ τε πόντον ἀπτέροις πωτήμασιν
 ἤλδον διώκουσ' οὐδὲν ὑστέρα νεῶς.
 καὶ νῦν ὃδ' ἐνθάδ' ἐστὶ που καταπτακῶν.
 *ὅσμη βροτείων αἱμάτων με πρὸς γελᾷ. *ὁδμη

ὄρα, ὄρα μάλ' αὖ

λεῦσσε τὸν πάντα, μὴ λάβῃ φύγδα βᾶς [ὁ]
 ματροφόνος ἀτίτας.

στρ. ὃδ' αὖτε γ' οὐκ, ἀλλὰν ἔχων, περὶ βρέτει
 πλεχθεῖς θεᾶς ἀμβρότου,
 ἐπόδικος θέλει γενέσθαι χερῶν
 ἀντ. τὸ δ' οὐ πάρεστιν αἷμα ματρῶν χαμαί· 250
 δυσαγκόμιστον, παπαῖ,

τὸ διερὸν πέδῳ [κε] χύμενον οἴχεται.
 ἀλλ' ἀντιδοῦναι δεῖ σ', ἀπὸ ζῶντος ροφεῖν
 ἐρυθρόν ἐκ μελέων πέλανον. ἀπὸ δὲ σοί
 βοσκὰν φεροίμαν πώματος δυσπότου 251
 καὶ ζῶντά σ' ἰσχάνας ἀπάξομαι κάτω,
 *ἀντιποίνους τίνης **ματροφόνας δύας. *ἀντίποινα ὦ
 ὄψει δέ, καὶ τις ἄλλον ἤλιτεν βροτῶν **ματροφόνου
 ἢ θεόν, ἢ ξένον τιν' ἀσεβῶν, ἢ τοκῆας φίλους
 ἔχονθ' ἕκαστον τῆς δίκης ἐπάξια. 261
 μέγας γὰρ Αἰδῆς ἐστὶν εὐδυνος βροτῶν

γένος δὲ τοῦμόν ὥς ἔχει, πεύσει τάχα. 420
 Ἄργεϊός εἰμι, πατέρα δ' ἱστορεῖς καλῶς,
 Ἄγαμέμνον', ἀνδρῶν ναύβατῶν ἀρμόστορα·
 ξὺν ᾧ σὺ Τροίαν ἄπολιν Ἰλίου πόλιν
 ἔδηκας. οὗτος ἔφθιτ' οὐ καλῶς, μολὼν
 εἰς οἶκον ἀλλὰ νιν κελαινόφρων ἐμῇ 425
 μήτηρ κατέκτα, ποικίλοις ἀγρεύμασιν
 κρύψασα, λουτρῶν (δ') ἐξεμαρτύρει φόνον.
 καὶ γὰρ κατελθὼν, τὸν πρὸ τοῦ φεύγων χρόνον,
 ἔκτεινα τὴν τεκοῦσαν, οὐκ ἀρνήσομαι,
 ἀντικτόνοις ποίνοισι φιλτάτου πατρός. 430
 καὶ τῶνδε κοινῇ Λοξίας ἐπαίτιος,
 ἄλγη προφωνῶν ἀντίκεντρα καρδία,
 εἰ μὴ τι τῶνδ' ἔρξαιμι τοὺς ἐπαιτίους.
 σύ * τ', εἰ δικαίως, εἴτε μὴ, κρῖνον δίκην * δ'
 πράξας γὰρ ἐν σοὶ πανταχῇ τῷδ' αἰνέσω. 435

Ἄ Δ ἢ ν η

τὸ πρᾶγμα μεῖζον, εἴ τις οἶεται τόδε
 βροτὸς δικάζειν· οὐδὲ μὴν ἐμοὶ θέμις
 * φόνους διαιρεῖν ὀξυμηνίτον δίκας· * φόνου δ.
 ἄλλως τε καὶ σύ μὲν κατηρυκῶς ὅμως ὀξυμηνίτους
 ἰκέτης προσῆλθες καθαρός ἀβλαβὴς δόμοις. 440
 ὅμως δ' ἄμομφον ὄντα σ' αἰροῦμαι πόλει.
 αὐταὶ δ', ἔχουσαι μοῖραν οὐκ εὐπέμπελον,
 καὶ μὴ τυχοῦσαι πράγματος νικηφόρου,
 χαροῖεν αὖτις ἰὸς ἐκ φρονημάτων

Χορός

οὔτοι σ' Ἀπόλλων οὐδ' Ἀθηναίας σθένος
 ῥύσαιτ' ἄν, ὥστε μὴ οὐ παρημελημένον
 ἔρρειν, τὸ χαίρειν μὴ μαδόνδ' ὅπου φρενῶν,
 ἀναίματον βόσκημα δαιμόνων *σκία 290 *σκία
 οὐδ' ἀντιφωνεῖς, ἀλλ' ἀποπτύεις λόγους,
 ἐμοὶ τραφεῖς τε καὶ καδιερωμένος.
 καὶ ζῶν με δαίσεις, οὐδὲ πρὸς βωμῷ σφαγεῖς,
 ὕμνον δ' ἀκούσει τόνδε δέσιμον σέθεν.

ἄγε δὴ καὶ χορόν ἄψωμεν, ἐπεὶ 295

Μοῦσαν στυγεράν

ἀποφαίνεσθαι δεδόκηκεν,

λέξαι τε λάχῃ τὰ κατ' ἀνθρώπους

ὥς ἐπινωμᾷ στάσις ἅμα.

εὐδυδίκαί δ' ἡδόμεδ' εἶναι. 300

* τοὺς μὲν καθαρὰς χεῖρας ** προσνέμοντας * τὸν

οὕτως ἀφ' ἡμῶν μῆνις ἐφέρειπει, ** προνέμοντ'

Ἀσινῆς δ' αἰῶνα διοιχνεῖ·

ὅς τις δ' ἀλιτρῶν, ὥσπερ ὁδ' ἀνὴρ,

χεῖρας φονίας ἐπικρύπτει, 305

μάρτυρες ὀρθαὶ τοῖσι θανοῦσιν

παραγιγνόμεναι, πράκτορες αἵματος

αὐτῷ τελέως ἐφάνημεν.

στρ. α. Μᾶτερ, ᾧ μ' ἔτικτες, ᾧ μᾶτερ

Νύξ, ἀλαοῖσι καὶ δεδορκόσιν 310

ποιάν, κλυθ'. ὁ Λατοῦς γὰρ ἱνις μ' ἄτι-

μον τίθησιν,

τόνδ' ἀφαιρούμενος πτώκα, ματρώιον ἀ-
γνισμα κύριον φόνου.

Ἐπὶ δὲ τῷ τεθυμένῳ τόδε μέλος παρακοπά,
παραφορὰ φρενοδαλῆς, ὕμνος ἐξ Ἑριννύων,
δέσμιος φρενῶν, ἀφόρμικτος, αὐτὸνὰ βροτοῖς.
ντ. α. τοῦτο γὰρ λάχος διανταία 315

Μοῖρ' ἐπέκλωσεν ἐμπέδως ἔχειν,
θανάτων τοῖσιν αὐτουργίαι ξυμπέσωσιν
μάταιοι

τοῖς ὁμαρτεῖν, ὅφρ' ἂν γὰν ὑπέλδῃ θανῶν
δ' οὐκ ἄγαν ἐλεύθερος.

Ἐπὶ δὲ τῷ τεθυμένῳ τόδε μέλος παρακοπά, πα-
ραφορὰ φρενοδαλῆς, ὕμνος ἐξ Ἑριννύων,
δέσμιος φρενῶν, ἀφόρμικτος, αὐτὸνὰ βρο-
τοῖς, 320

τρ. β. γιγνομέναισι λάχῃ τάδ' ἐφ' ἅμιν ἐκράνθη,
ἀθανάτων δ' ἀπέχειν χέρας, οὐδέ τις ἐστὶ
συνδαίτωρ μετάκοινος.

(τῶν δέ) παλλεύκων [δέ] πέπλων
(αἰέν) ἄμοιρος ἄκκληρος ἐτύχθη. 325
δωμάτων γὰρ εἰλόμαν

ἀνατροπᾶς, ὅταν Ἄρης, τιθασθὲς ὦν, φί-
λον ἔλῃ·

ἐπὶ τὸν, ὃ διόμεναι κρατερὸν ὄνθ' ὅμως
μαυροῦμεν *ὕφ' αἵματος νέου *νέον αἶμα

ντ. β. σπευδόμεναι θ' ἀφελεῖν τινὰ τάςδε με-
ρίμνας, 330

Θεῶν δ' ἀτέλειαν ἑμαῖσι λιταῖς ἐπικραίνειν,
μηδ' ἐς ἀγκρισιν ἐλθεῖν.

Ζεὺς γὰρ αἵματοσταγὲς
ἀξιόμισον ἔθνος τόδε λίσχας
ἄς ἀπηξιώσατό. 355

μάλα γὰρ οὖν ἀλομένα *ἄγκαθεν βαρύπεσῃ
καταφέρω ποδὸς ἀκμάν, σφαλερὰ τανυδρόμοις
κῶλα, δύσφορον ἄταν. *ἀνέκαθεν

στρ. γ. δόξαι τ' ἀνδρῶν, καὶ μάλ' ὑπ' αἰθέρι σεμναί.
τακόμεναι κατὰ γᾶν μινύδουσιν ἄτιμοι 340
ἡμετέραις ἐφάδοις μελανεῖμοσιν, ὀρχησμοῖς
τ' ἐπιφθόνοις ποδός.

ἀντ. γ. πίπτων δ' οὐκ οἶδεν τόδ' ὑπ' ἄφρονι λύμα.
τοῖον[γὰρ] ἐπικνέφας ἀνδρὶ μύσος πεπόταται,
καὶ διοφεράν τιν' ἀχλὺν κατὰ δώματος αὐ-
δᾶται πολύστονος φάτις.

στρ. δ'. μένει γὰρ εὐμήχανοι 345
τε καὶ τέλειοι, κακῶν
τε μνήμονες, σεμναὶ
καὶ δυσπαρήγοροι βροτοῖς,
ἄτιμ' ἀτίετα διόμεναι
λάχῃ, Θεῶν διχוסτατοῦντ' 350
ἀνηλὶφ λάμπα,
δυσοδοπαίπαλα

δερκομένοισι καὶ δυσομμάτοις ὁμῶς
ἀντ. δ'. τίς οὖν τάδ' οὐχ ἄζεται 355
τε καὶ δέδοικεν βροτῶν,

ἐμοῦ κλύων δεσμὸν
 τὸν μοιρόκραντον, ἐκ δεῶν
 δοθέντα τέλειον; ἐπὶ δέ μοι
 γέρας πάλαιον (ἐστίν) οὐδ'
 ἀτιμίας κύρω 360
 καίπερ ὑπὸ χθόνα
 τάξιν ἔχουσα καὶ δυσήλιον κνέφας.

Α Θ Η Ν Η . Χ Ο Ρ Ο Σ . Ο Ρ Ε Σ Τ Η Σ .

Ἄ Δ ἦ ν η

Πρόσωθεν ἐξήκουσα κληδόνος βοήν,
 ἀπὸ Σκαμάνδρου *τὴν καταφθατουμένη [ν], *γῆν
 ἣν δῆτ' Ἀχαιῶν ἄκτορες τε καὶ πρόμοι, 363
 τῶν αἰχμαλώτων χρημάτων λάχος μέγα,
 ἐνειμαν αὐτόπρεμνον εἰς τὸ πᾶν ἐμοί,
 ἐξαίρετον δῶρημα Θησέως τόκοις·
 ἔνθεν διώκουσ' ἤλθον ἄτρυντον πόδα,
 πτερῶν ἄτερ ροιβδοῦσα κόλπον αἰγίδος, 370
 πάλοις ἀκμαίοις τόνδ' ἐπιξεύξασ' ὄχον·
 καὶ νῦν δ' ὀρώσα τήνδ' ὀμιλίαν χθονός,
 ταρβῶ μὲν οὐδέν, θαῦμα δ' ὀμμασιν πάρα.
 τίνες ποτ' ἐστέ; πᾶσι δ' ἐς κοινὸν λέγω·
 βρέτας τε τοῦμόν τῳδ' ἐφημένῳ ξένῳ, 375

ὑμᾶς δ', ὁμοίας οὐδενὶ σπαρτῶν γένει,
οὐτ' ἐν θεαῖσι πρὸς θεῶν *ὄρωμέναις, *ὄρωμένας
οὐτ' οὖν βροτείοις ἐμφερεῖς μορφάμασιν.
λέγειν δ' ἄμορφον ὄντα *τοὺς πέλας κακῶς *τὸν
πρόσω δικαίων, ἡδ' ἀποστατεῖ θέμις. 380

Χ ο ρ ό ς

πένσει τὰ πάντα συντόμως, Διὸς κόρη.
ἡμεῖς γάρ ἐσμεν Νυκτὸς αἰανῇ τέκνα,
Ἄραι δ' ἐν οἴκοις γῆς ὕπαι κεκλήμεθα.

'Α θ ή ν η

γένος μὲν οἶδα, κληδόνας τ' ἐπωνύμους.

Χ ο ρ ό σ

τιμᾶς γε μὲν δὴ τὰς ἐμὰς πένσει τάχα. 385

'Α θ ή κ η

μάδοιμ' ἄν, εἰ λέγοι τις ἐμφανῇ λόγον.

Χ ο ρ ό ς

βροτοκτονοῦντας ἐκ δόμων ἐλαύνομεν.

'Α θ ή ν η

καὶ τῷ κτανόντι *τοῦτο τέρμα τῆς **σφαγῆς;
*ποῦ τὸ **φυγῆς

Χ ο ρ ό ς

ὅπου τὸ χαίρειν μηδαμοῦ νομίζεται.

Ἄ Δ ἦ ν η

ἦ καὶ τοιαύτας τῷδ' ἐπιρροῖζει(ς) φυγὰς ; 390

Χ ο ρ ό ς

φονεὺς γὰρ εἶναι μητρὸς ἡξιώσατο,

Ἄ Δ ἦ ν η

ἄλλης ἀνάγκης οὐ τινοῦς τρέων κόταν ;

Χ ο ρ ό ς

ποῦ γὰρ τοσοῦτο κέντρον, ὥς μητροκτονεῖν ;

Ἄ Δ ἦ ν η

δυοῖν παρόντων ἥμισυς λόγος πάρα.

Χ ο ρ ό ς

ἀλλ' ὅρκον οὐ δέξαιτ' ἄν, οὐ δοῦναι θέλει 395

Ἄ Δ ἦ ν η

κλύειν δικαίως μᾶλλον ἢ πράξαι θέλεις.

Χ ο ρ ό ς

πῶς δὴ ; δίδαξον. τῶν σοφῶν γὰρ οὐ πένει.

Ἄ Δ ἦ ν η

ὅρκοις τὰ μὴ δίκαια μὴ νικᾶν λέγω.

Χ ο ρ ό ς

ἀλλ' ἐξέλεγχε, κρίνε δ' εὐθεΐαν δίκην.

Ἄ Δ ἦ ν η

ἦ καὶ ἐμοὶ τρέποιτ' ἂν αἰτίας τέλος; 400

Χ ο ρ ό ς

πῶς δ' οὐ; σέβουσαι γ' ἄξιαν (τ') ἐπαξίαν.

Ἄ Δ ἦ ν η

τί πρὸς τὰδ' εἰπεῖν, ὦ ξέν', ἐν μέρει θέλεις;
λέξας δὲ χώραν καὶ γένος καὶ ξυμφορὰς
τὰς σάς, ἔπειτα τόνδ' ἀμυνάδου ψόγον.
εἶπερ πεποιθὼς τῇ δίκῃ βρέτας τόδε 405
ἦσαι φυλάσσων ἐστίας ἀμῆς πέλας,
σεμνὸς προσίκτωρ ἐν τρόποις Ἰξίονος,
τούτοις ἀμείβου πᾶσιν εὐμαδές τί μοι.

Ὅ ρ έ σ τ η ς

ἄνασσ' Ἀθάνα, πρῶτον ἐκ τῶν ὑστάτων
τῶν σῶν ἐπῶν μέλημ' ἀφαιρήσω μέγα. 410
οὐκ εἰμὶ προστρόπαιος, οὐδ' ἔχει μύσος
πρὸς χειρὶ τῇ ἐμῇ τὸ σὸν * ἐφεζομένη βρέτας.
τεκμήριον δὲ τῶνδ' ἐσσι λέξω μέγα. * ἐφημένη
ἄφθογγον εἶναι τὸν παλαμναῖον νόμος,
ἔστ' ἂν πρὸς ἀνδρὸς αἵματος καθαரசίου 415
σφαγαὶ καδαιμάξωσι νεοθήλου βοτοῦ.
πάλαι πρὸς ἄλλοις ταῦτ' ἀφιερῶμεθα
οἴκοισι, καὶ βοτοῖσι, καὶ ῥυτοῖς πόροις.
ταύτην μὲν οὕτω φροντίδ' ἐκποδῶν λέγω.

γένος δὲ τοῦμόν ὥς ἔχει, πεύσει τάχα. 420

• Ἀργεῖός εἰμι, πατέρα δ' ἱστορεῖς καλῶς,
 Ἀγαμέμνον', ἀνδρῶν ναύβατῶν ἀρμύστορα·
 ξὺν ᾧ σὺ Τροίαν ἄπολιν Ἰλίου πόλιν
 ἔδηκας. οὗτος ἔφθιτ' οὐ καλῶς, μολῶν
 ἐς οἶκον· ἀλλὰ νιν κελαινόφρων ἐμὴ 425
 μήτηρ κατέκτα, ποικίλοις ἀγρεύμασιν
 κρύψασα, λουτρῶν (δ') ἐξεμαρτύρει φόνον.
 καὶ γὰρ κατελθὼν, τὸν πρὸ τοῦ φεύγων χρόνον,
 ἔκτεινα τὴν τεκοῦσαν, οὐκ ἀρνήσομαι,
 ἀντικτόνοις ποίναισι φιλτάτου πατρός. 430
 καὶ τῶνδε κοινῇ Λοξίας ἐπαίτιος,
 ἄλγη προφωνῶν ἀντίκεντρα καρδίᾳ,
 εἰ μὴ τι τῶνδ' ἔρξαιμι τοὺς ἐπαιτίους.
 σύ * τ', εἰ δικαίως, εἴτε μὴ, κρῖνον δίκην * δ'
 πράξας γὰρ ἐν σοὶ πανταχῇ τὰδ' αἰνέσω. 435

• Α Θ ή ν η

τὸ πρᾶγμα μεῖζον, εἴτις οἶεται τόδε
 βροτὸς δικάζειν· οὐδὲ μὴν ἐμοὶ θέμις
 * φόνους διαιρεῖν ὀξυμηνίτον δίκας· * φόνου δ.
 ἄλλως τε καὶ σύ μὲν κατηρτυκῶς ὅμως ὀξυμηνίτους
 ἰκέτης προσῆλθες καθαρὸς ἀβλαβῆς δόμοις. 440
 ὅμως δ' ἄμομφον ὄντα σ' αἰροῦμαι πόλει.
 αὐταὶ δ', ἔχουσai μοῖραν οὐκ εὐπέμπελον,
 καὶ μὴ τυχοῦσαι πράγματος νικηφόρου,
 χωροῖεν αὐθις· ἰὸς ἐκ φρονημάτων

πέδῳ πεσὼν ἄφερτος αἰανῆς νόσος. 445
 τοιαῦτα μὲν τάδ' ἐστὶν ἀμφότερα, μένειν,
 πέμπειν τε, δυσπῆμα(ν)τ' ἀμηχάνως ἐμοί.
 ἐπεὶ δὲ πρᾶγμα δεῦρ' ἐπέσκηψεν τόδε,
 φόνων δικαστὰς * ὀρκίων αἵρουμένους * ὀρκίους αἵρου-
 θεισμόν τὸν εἰς ἅπαντ' ἐγὼ θέσω χρόνον. 450 μένη
 ὑμεῖς δὲ μαρτύριά τε καὶ τεκμήρια
 καλεῖσθ', ἀρωγὰ τῆς δίκης ὀρκώματα.
 κρίνασα δ' ἀστῶν τῶν ἐμῶν τὰ βέλτατα
 ἦξω, διαιρεῖν τοῦτο πρᾶγμ' ἐτητύμως,
 ὄρκον περῶντας * μηδὲν ἐκδικῶν φρεσίν. 455 * μηδέν'

Χ Ο Ρ Ο Σ. Ο Ρ Ε Σ Τ Η Σ.

Χ ο ρ ό ς .

στρ. α. Νῦν καταστροφαι νέων
 θεσμίων, εἰ κρατήσῃ δίκαι (τε) καὶ βλάβαι
 τοῦδε μητροκτόνου.
 πάντας ἤδη τόδ' ἔργον εὐχερείᾳ συναρμόσει
 βροτούς
 πολλὰ δ' ἔτυμα παιδοτρότα 460
 πάθεια προσμένει τοκεῦσιν, * μετὰ τ' αὐθις
 ἐν χρόνῳ. * μεταὔθις
 ἀντ. α. οὔτε γὰρ βροτοσκοπῶν

μαινάδων τῶνδ' ἐφέρψει κότος τις ἐργμάτων.

πάντ' ἐφήσω μόρον.

πεύσεται δ' ἄλλος ἄλλοθεν, προφωνῶν τὰ

τῶν πέλας κακά, 465

λῆξιν ὑπόδοσιν τε μόχθων

*οὐκέτ' οὐ βέβαια· τλάμων [δέ τις] μάταν

παρηγορεῖ. *ἀκεά τ'

στρ. β'. μηδέ τις κικλησκέτω ξυμφορᾷ τετυμμένος ;

τοῦτ' ἔπος θροοῦμενος,

*ἰὼ δίκαια **ἰὼ θρόνοι τ' Ἐριννύων 470 *ᾧ **ᾧ

ταῦτά τις τάχ' ἂν πατήρ, ἢ τεκοῦσα νεοπαδῆς

οἶκτον οἰκτίσσαιτ' ἐπειδὴ πιτνεῖ δόμος δίκας.

ἀντ. β'. ἔθδ' ὅπου τὸ δεινὸν εὐ καὶ φρενῶν ἐπίσκοπον

*δειμαίνει καθήμενον.

*δειμανεῖ

ξυμφέρει σωφρονεῖν ὑπὸ στένει.

475

τίς δὲ μηδὲν ἐν φάει καρδίαν* ἀνατρέφων

*ἀναστρέφων

ἢ πόλις βροτός θ' ὁμοίως ἔτ' ἂν σέβοι δίκαν ;

στρ. γ'. μῆτ' ἀναρκτον [οὖν] βίον μῆτε δεσποτούμενον

αἰνέσης.

παντὶ μέσφ τὸ κράτος θεὸς ᾧπασεν, ἀλλ'

ἄλλα ἐφορεύει. 480

ξύμμετρον δ' ἔπος λέγω,

δυσσεβίας μὲν ὕβρις τέκος ὥς ἐτύμως ἐκ

δ' ὑγείας

φρενῶν ὁ πᾶσιν φίλος καὶ πολύευκτος ὄλβος.

ἀντ. γ'. ἐς τὸ πᾶν δέ τοι λέγω βωμὸν αἰδέσθαι

δίκας

μηδὲ νιν 485

κέρδος ἰδὼν ἀδέφ ποδὶ λάξ ἀτίσης· ποινα
γὰρ ἐπέσται,

κύριον μένει τέλος.

πρὸς τὰδε τις τοκέων σέβας εὖ προτίων,
καὶ ξενοτίμους

δωμάτων² ἐπιστροφὰς¹ αἰδόμενός τις ἔστω.
στρ. δ'. ἐκ τῶνδ', ἀνάγκας ἄτερ δίκαιος ὦν, οὐκ
ἀνολβος ἔσται. 490

πανώλεθρος [δ'] οὐ ποτ' ἂν γένοιτο.

τὸν ἀντίτολμον δὲ φαμί *παραιβάδαν, *παρ-
βάταν

τὰ πολλὰ παντόφυρτ' ἄγοντ' ἄνευ δίκας
βιαίως ξὺν χρόνῳ καθήσειν,

λαῖφος ὅταν λάβῃ πόνος, θραυομένης κεραίας.

ἀντ. δ'. καλεῖ δ' ἀκούοντας οὐδὲν [ἐν] μέσῃ δυσ-
παλεῖ τε δίνα. 496

γελᾷ δ' ὁ δαίμων ἐπ' ἀνδρὶ θερμῷ,

τὸν οὐ ποτ' αὐχοῦντ' ἰδὼν ἀμηχάνοις

*δύαις, λέπαδνον οὐδ' ὑπερθέοντ' ἄκραν

δι' αἰῶνος δὲ τὸν πρὶν ὄλβον 500 ἑδύας
λεπάδνοις

ἔρματι προσβαλὼν δίκας ὥλετ' ἄκλαυστος,
*αἴστος. *αἴστος

Χ Ο Ρ Ο Σ.

Α Θ Η Ν Η . Ο Ρ Ε Σ Τ Η Σ . Α Π Ο Λ Λ Ω Ν .

Κ Η Ρ Τ Ξ . Δ Ι Κ Α Σ Τ Α Ι .

Ἄ Δ ἦ ν η .

Κήρυσσε, κήρυξ, καὶ στρατὸν κατεργάδου,
ἦ τ' οὖν δὲ διάτορος Τυρσηνικῇ
σάλπιγξ, βροτείου πνεύματος πληρουμένη,
ἐπέρτονον γήρυμα φαινέτω στρατῷ. 505
πληρουμένου γὰρ τουδε βουλευτηρίου
σιγαῖν ἀρήγει, καὶ μαθεῖν δεσμούς ἐμονς
πόλιν τε πᾶσαν εἰς τὸν αἰανῇ χρόνον,
καὶ τῶνδ' ὅπως ἂν εὐ καταγνωσθῇ δίκη.

Χ ο ρ ό ς

ἄναξ Ἀπόλλων, ὦν ἔχεις αὐτός, κράτει. 510
τί τοῦδέ σοι μέτεστι πράγματος, λέγε.

Ἀ π ό λ λ ω ν

καὶ μαρτυρήσων ἦλδον· ἔστι γὰρ δόμων
ικέτης ὅδ' ἀνὴρ καὶ δόμων ἐφέστιος
ἐμῶν· φόνου δὲ τοῦδ' ἐγὼ καδάρσιος,
καὶ ξυνδικήσων αὐτός· αἰτίαν δ' ἔχω 515
τῆς τοῦδε μητρὸς τοῦ φόνου. σὺ δ' εἰσαγε
ὅπως ἐτίστα, τήνδε κυρώσων δίκην.

Ἄ Δ ἦ ν η

ἐμῶν ὁ μῦθος, εἰσάγω δὲ τὴν δίκην.

ὁ γὰρ διώκων, πρότερος ἐξ ἀρχῆς λέγων,
γένειτ' ἂν ὀρθῶς πράγματος διδάσκαλος. 51

Χ ο ρ ό ς

πολλὰ μὲν ἐσμεν, λέξομεν δὲ συντόμως·
ἔπος δ' ἀμείβου πρὸς ἔπος ἐν μέρει τιθεῖς.
τὴν μητέρ' εἰπέ πρῶτον εἰ κατέκτονας.

Ὅ ρ έ σ τ η ς

ἔκτεινα· τούτου δ' οὔτις ἄρνησις πέλει.

Χ ο ρ ό ς

ἐν μὲν τόδ' ἤδη τῶν τριῶν παλαισμάτων. 52

Ὅ ρ έ σ τ η ς

οὐ κειμένῳ πῶ τόνδε κομπάζεις λόγον.

Χ ο ρ ό ς

εἰπεῖν γε μέντοι δεῖ σ', ὅπως κατέκτανες.

Ὅ ρ έ σ τ η ς

λέξω. ξιφουλκῶ χειρὶ πρὸς δέρην τεμών.

Χ ο ρ ό ς

πρὸς τοῦ δ' ἐπείσθης καὶ τίνος βουλευέμασιν;

Ὅ ρ έ σ τ η ς

τοῖς τοῦδε θεςφάτοισι· μαρτυρεῖ δέ μοι. 53

Χορός

Ἰ μάντις ἐξηγεῖτό σοι μητροκτονεῖν;

Ὁρέσσης

καὶ δευρό γ' αἰεὶ τὴν τύχην οὐ μέφομαι.

Χορός

ἀλλ' εἷ σε μάρψει ψῆφος, ἀλλ' ἐρῖες τάχα.

Ὁρέσσης

πέποιθ', ἀρωγὰς δ' ἐκ τάφου πέμπει πατὴρ.

Χορός

νεκροῖσι νῦν πέποιθε μητέρα κτανών.

555

Ὁρέσσης

δυοῖν γὰρ εἶχε προσβολὰς μiasμάτων

Χορός

πῶς δὴ; δίδαξον τοὺς δικάζοντας τάδε.

Ὁρέσσης

ἀνδροκτονοῦσα πατέρ' ἐμὸν κατέκτανεν,

Χορός

τοὶ γὰρ σὺ μὲν ζῆς, ἡ δ' ἐλευθέρα φόνου.

Ὁρέσσης

τί δ' οὐκ ἐκείνην ζῶσαν ἤλαυνες φυγῇ;

540

ὁ γὰρ διώκων, πρότερος ἐξ ἀρχῆς λέγων,
γένοντ' ἂν ὀρθῶς πράγματος διδάσκαλος. 51

Χ ο ρ ό ς

πολλὰ μὲν ἐσμεν, λέξομεν δὲ συντόμως·
ἔπος δ' ἀμείβου πρὸς ἔπος ἐν μέρει τιθεῖς.
τὴν μητέρ' εἰπέ πρῶτον εἰ κατέκτονας.

Ὁ ρ έ σ τ η ς

ἔκτεινα· τούτου δ' οὔτις ἄρνησις πέλει.

Χ ο ρ ό ς

ἐν μὲν τόδ' ἤδη τῶν τριῶν παλαισμάτων. 52

Ὁ ρ έ σ τ η ς

οὐ κειμένῳ πῶ τόνδε κομπάζεις λόγον.

Χ ο ρ ό ς

εἰπεῖν γε μέντοι δεῖ σ', ὅπως κατέκτανες.

Ὁ ρ έ σ τ η ς

λέξω. ξιφουλκῶ χειρὶ πρὸς δέρην τεμών.

Χ ο ρ ό ς

πρὸς τοῦ δ' ἐπείσθης καὶ τίνος βουλευμασιν;

Ὁ ρ έ σ τ η ς

τοῖς τοῦδε θεσφάτοισι· μαρτυρεῖ δέ μοι. 53

φράζειν Ὀρέστη τῷδε, τὸν πατρὸς φόνον 56α
 πράξαντα, μητρὸς μηδαμοῦ τιμὰς νέμειν;

Ἄ π ὁ λ λ ω ν

οὐ γάρ τι ταυτόν, ἄνδρα γενναῖον θανεῖν,
 διοςδότοις σκήπτροισι τιμαλφούμενον,
 καὶ ταῦτα πρὸς γυναικός, οὔτι θουρίοις
 τόξοις ἐκηβόλοισιν, ὥστ' Ἀμαζόνος. 565

ἀλλ' ὥς ἀκούσῃ Παλλὰς, οἳ τ' ἐφήμενοι
 Ψήφῳ διαιρεῖν τοῦδε πράγματος πέρι.
 ἀπὸ στρατείας γάρ μιν, ἡμποληκότα
 τὰ πλεῖστ' ἀμείνον' εὐφροσιν, δεδεγμένη
 θροίτῃ, περῶντι λουτρά, καπὶ τέρματι 57α
 φᾶρος παρεσκήνωσεν, ἐν δ' ἀτέρμονι
 κόπτει πεδῆσας ἄνδρα δαιδάλῳ πέπλῳ.
 ἀνδρὸς μὲν ὑμῖν οὗτος εἴρηται μόρος,
 τοῦ παντοσέμνου, τοῦ στρατηλάτου νεῶν.
 ταύτην τοιαύτην εἶπον, ὥς δηχθῆ λείως,
 ὅσπερ τέτακται τήνδε κυρῶσαι δίκην. 57β

Χ ο ρ ό ς

πατρὸς προτιμᾷ Ζεὺς μόρον τῷ σῶ λόγῳ·
 αὐτὸς δ' ἔδησε πατέρα πρεσβύτην Κρόνον.
 πῶς ταῦτα τούτοις οὐκ ἐναντίως λέγεις;
 ὑμᾶς δ' ἀκούειν ταῦτ' ἐγὼ μαρτύρομαι.

Ἄ π ὁ λ λ ω ν

ὃ παντομοσὴ κνώδαλα, στήγῃ θιῶν, 58α

Χορός

οὐκ ἦν θμαιομος φωτός, ὃν κατέκτανεν.

Ὅρεδτης.

ἐγὼ δὲ μητρὸς τῆς ἐμῆς ἐν αἵματι;

Χορός

πῶς γάρ σ' ἔθρεψεν ἐντός, ᾧ μαιφόνε,
ζώνης; ἀπεύχει μητρὸς αἷμα φίλτατον;

Ὅρεστης

ἤδη σὺ μαρτύρησον· ἐξηγοῦ δέ μοι,
Ἀπόλλων, εἰ σφε σὺν δίκη κατέκτανον.
δραῖσαι γάρ, ὥσπερ ἐστίν, οὐκ ἀρνούμεθα·
ἀλλ' εἰ δικαίως, εἴτε μή, τῇ σῇ φρενὶ
δοκεῖ τόδ' αἷμα, κρῖνον, ὥς τούτοις φράσω.

545

Ἀπόλλων

λέξω πρὸς ὑμᾶς τόνδ' Ἀθηναίας μέγαν
δεσμὸν δικαίως, μάντις ᾧν δ' οὐ ψεύσομαι. 550
οὐ πάποτ' εἶπον μαντικοῖσιν ἐν θρόνοις
οὐκ ἀνδρός, οὐ γυναικός, οὐ πόλεως πέρι,
δὲ μὴ κελεύσει Ζεὺς, Ὀλυμπίων πατήρ.
τὸ μὲν δίκαιον τοῦδ', ὅσον σθένει, μαθεῖν, 555
βουλῇ πιφανύσκω δ' ὕμῃ ἐπίσπεσθαι πατρός,
ὄρκος γάρ οὔτι Ζηνὸς ἰσχύει πλέον.

Χορός

Ζεὺς, ὥς λέγεις σὺ, τόνδε χρησμὸν ᾠπασεν,

φράζειν Ὀρέστη τῷδε, τὸν πατρός φόνον 56a
πράξαντα, μητρὸς μηδαμοῦ τιμὰς νέμειν;

Ἄ π ὁ λ λ ω ν

οὐ γάρ τι ταυτόν, ἄνδρα γενναῖον θανεῖν,
διοσδότοις σκήπτροισι τιμαλφούμενον,
καὶ ταῦτα πρὸς γυναικός, οὔτι δουρίοις
τόξοις ἐκηβόλοισιν, ὥστ' Ἀμαζόνος. 565

ἀλλ' ὡς ἀκούσῃ Παλλὰς, οἳ τ' ἐφήμενοι
ψήφῳ διαιρεῖν τοῦδε πράγματος πέρι.
ἀπὸ στρατείας γάρ μιν, ἡμποληκότα
τὰ πλεῖστ' ἀμείνον' εὐφροσιν, δεδεγμένη
δροίτῃ, περῶντι λουτρά, καπὶ τέρματι 570
φᾶρος παρεσκήνωσεν, ἐν δ' ἀτέρμονι
κόπτει πεδήσας ἄνδρα δαιδάλῳ πέπλῳ.
ἄνδρὸς μὲν ὑμῖν οὗτος εἰρηταὶ μόρος,
τοῦ παντοσέμνου, τοῦ στρατηλάτου νεῶν.
ταύτην τοιαύτην εἶπον, ὡς δηχθῆι λεώς,
ὅσπερ τέτακται τήνδε κυρῶσαι δίκην. 575

Χ ο ρ ό ς

πατρός προτιμᾷ Ζεὺς μόρον τῷ σῷ λόγῳ·
αὐτὸς δ' ἔδησε πατέρα πρεσβύτην Κρόνον.
πῶς ταῦτα τούτοις οὐκ ἐναντίως λέγεις;
ὑμᾶς δ' ἀκούειν ταῦτ' ἐγὼ μαρτύρομαι.

Ἄ π ὁ λ λ ω ν

ὦ παντομοῖ κνώδαλα, στύγη θιῶν, 580

πέδας μὲν ἂν λύσειεν ἔστι τοῦδ' ἄκος,
καὶ κάρτα πολλὴ μηχανὴ λυτήριος.
ἄνδρὸς δ' ἐπειδὴν αἰμ' ἀνασπάσῃ κόνις,
ἅπαξ θανόντος οὔτις ἐστ' ἀνάστασις.
τούτων ἐπὶ δ' οὐκ ἐποίησεν πατὴρ
οὐμὸς, τὰ δ' ἄλλα πάντ' ἄνω τε καὶ κάτω
στρέφον τίζησιν, οὐδὲν ἀσθμαίνων μένει.

585

Χ ο ρ ό ς

πῶς γὰρ τὸ φεύγειν τοῦδ' ὑπερδικεῖς, ὄρα·
τὸ μητρὸς αἰμ' ὅμαιμον ἐκχέας πέδῳ,
ἔπειτ' ἐν Ἀργεὶ δώματ' οἰκήσει πατρός;
ποίοισι βωμοῖς χρώμενος τοῖς δημίους;
ποία δὲ χέρνιψ φρατόρων προσδέξεται;

590

Ἀ π ό λ λ ω ν

καὶ τοῦτο λέξω, καὶ μάθ' ὥς ὀρθῶς ἐρῶ.
οὐκ ἔστι μήτηρ ἢ κεκλημένου τέκνου
τοκεύς, τροφὸς δὲ κύματος νεοσπόρου·
τίκτει δ' ὁ θρώσκων, ἢ δ', ἅπερ ξένῳ ξένη,
ἔσωσεν ἔρνος, οἷσι μὴ βλάβῃ θεός.
τεκμήριον δὲ τοῦδέ σοι δείξω λόγου.
πατὴρ μὲν ἂν γένοιτ' ἄνευ μητρὸς(·) πέλας[.]
μαρτύς πάρεστι παῖς Ὀλυμπίου Διός,
οὐδ' ἐν σκότοισι νηδύος τεθραμμένη,
ἀλλ' οἷον ἔρνος οὔτις ἂν τέκοι θεός.
ἐγὼ δέ, Παλλὰς, τᾶλλα θ', ὥς ἐπίσταμαι,

595

600

σὸν πόλισμα καὶ στρατὸν τεύξω μέγαν,
τόνδ' ἔπεμψα σῶν δόμων ἐφέστιον, 605
ς γένοιτο πιστὸς εἰς τὸ πᾶν χρόνου,
τόνδ' ἐπικτήσαιο σύμμαχον, θεά,
τοὺς ἔπειτα. - καὶ τὰδ' αἰανῶς μένοι,
ργεῖν τὰ πιστὰ τῶνδε τοὺς ἐπισπόρους.

᾿Α θ ἡ ν η

κελεύω τοὺςδ' ἀπὸ γνώμης φέρειν 610
σον δικαίαν, ὥς ἄλλῃς λελεγμένων.

Χ ο ρ ό ς

ν μὲν ἤδη πᾶν τετόξευται βέλος.
ω δ' ἀκοῦσαι, πῶς ἀγῶν κριθήσεται.

᾿Α θ ἡ ν η

γάρ; πρὸς ὑμῶν πῶς τιθεῖσ' ἀμομφος ᾧ;

Χ ο ρ ό ς

ῥυσαθ' ὧν ἠκούσατ', ἐν δὲ καρδίᾳ, 615
ρον φέροντες, ὄρκον αἰδεῖσθε ξένοι.

᾿Α θ ἡ ν η

ῥοιτ' ἂν ἤδη δεσμόν, Ἀττικὸς λεώς,
ώτας δίκας κρίνοντες αἵματος χυτοῦ.
ται δὲ καὶ τὸ λοιπὸν *Αἰγέφ στρατῷ *Αἰγέως
ἰ *δ' ἐκάστων τοῦτο βουλευτήριον. 620 *δικαστῶν
γον δ' Ἀρειον τόνδ', Ἀμαζόνων ἔδραν
ηνάς θ', ὅτ' ἦλθον Θησέως κατὰ φθόγον

πέδας μὲν ἂν λύσειεν ἔστι τοῦδ' ἄκος,
καὶ κάρτα πολλὴ μηχανὴ λυτήριος.
ἄνδρὸς δ' ἐπειδὴν αἰμ' ἀνασπάσῃ κόνις,
ἅπαξ θανόντος οὐτις ἐστ' ἀνάστασις.
τούτων ἐπὶ δᾶς οὐκ ἐποίησεν πατὴρ
οὐμὸς, τὰ δ' ἄλλα πάντ' ἄνω τε καὶ κάτω
στρέφων τίϋησιν, οὐδὲν ἀσθμαίνων μένει.

585

Χ ο ρ ό ς

πῶς γὰρ τὸ φεύγειν τοῦδ' ὑπερδικεῖς, ὄρα·
τὸ μητρὸς αἰμ' ὀμαιμον ἐκχέας πέδῳ,
ἔπειτ' ἐν Ἀργεὶ δῶματ' οἰκήσει πατρός;
ποίοισι βωμοῖς χρώμενος τοῖς δημίοις;
ποία δὲ χέρνιψ φρατόρων πρὸς δέξεται;

590

Ἀ π ό λ λ ω ν

καὶ τοῦτο λέξω, καὶ μάθ' ὥς ὀρθῶς ἐρῶ.
οὐκ ἔστι μήτηρ ἢ κεκλημένου τέκνου
τοκεύς, τροφὸς δὲ κύματος νεοσπόρου
τίκτει δ' ὁ θρώσκων, ἢ δ', ἅπερ ξένῳ ξένη,
ἔσωσεν ἔρνος, οἷσι μὴ βλάβῃ θεός.
τεκμήριον δὲ τοῦδ' ἐγὼ δείξω λόγου.
πατὴρ μὲν ἂν γένοιτ' ἄνευ μητρὸς (·) πέλας[.]
μαρτύς πάρεστι παῖς Ὀλυμπίου Διός,
οὐδ' ἐν σκότοισι νηδύος τετραμμένη,
ἀλλ' οἷον ἔρνος οὐτις ἂν τέκοι θεός.
ἐγὼ δέ, Παλλὰς, τᾶλλα θ', ὥς ἐπίσταμαι,

595

600

τὸ σὸν πόλισμα καὶ στρατὸν τεύξω μέγαν,
καὶ τόνδ' ἔπεμψα σὼν δόμων ἐφέστιον, 605
ὅπως γένοιτο πιστὸς εἰς τὸ πᾶν χρόνου,
καὶ τόνδ' ἐπικτήσαιο σύμμαχον, θεά,
καὶ τοὺς ἔπειτα. - καὶ τὰδ' αἰανῶς μένοι,
στέργειν τὰ πιστὰ τῶνδε τοὺς ἐπισπόρους.

Ἄ Δ ἦ ν η

ἤδη κελεύω τοὺςδ' ἀπὸ γνώμης φέρειν 610
ψῆφον δικαίαν, ὥς ἄλλῃς λελεγμένων.

Χ ο ρ ό ς

ἡμῖν μὲν ἤδη πᾶν τετόξευται βέλος.
μένω δ' ἀκοῦσαι, πῶς ἄγῶν κριθήσεται.

Ἄ Δ ἦ ν η

τί γάρ; πρὸς ὑμῶν πῶς τιθεῖσ' ἀμομφος ᾧ;

Χ ο ρ ό ς

ἤκούσαδ' ὧν ἠκούσατ', ἐν δὲ καρδίᾳ, 615
ψῆφον φέροντες, ὅρκον αἰδεῖσθε ξένοι.

Ἄ Δ ἦ ν η

κλύουσ' ἂν ἤδη δεσμὸν, Ἀττικὸς λεώς,
πρώτας δίκας κρίνοντες αἵματος χυτοῦ.
ἔσται δὲ καὶ τὸ λοιπὸν *Αἰγέφ στρατῷ *Αἰγίως
αἰεὶ *δ' ἐκάστων τοῦτο βουλευτήριον. 620 *δικαστῶν
πάγον δ' Ἀρειὸν τόνδ', Ἀμαζόνων ἔδραν
σκηνάς δ', ὅτ' ἦλθον Θησέως κατὰ φθόγον

στρατηλατοῦσαι, καὶ πόλιν νεόπολιν
 τήνδ' ὑψίπυργον ἀντεπύργωσαν τότε,
 "Αρει δ' ἔδυον, ἔνθεν ἔστ' ἐπώνυμος 625
 πέτρα, πάγος τ' Ἀρειος ἐν δὲ τῷ σέβας
 ἀστῶν, φόβος τε συγγενῆς τὸ μὴ ἀδικεῖν
 σχήσει τό θ' ἡμαρ καὶ κατ' εὐφρόνην ὁμῶς,
 αὐτῶν πολιτῶν μὴ*ἐπικαινόντων νόμους, ἐπικαινούτων
 κακαῖς ἐπιρροαῖσι, βορβόρῳ θ' ὕδωρ 630
 λαμπρὸν μαιίνων, οὐποθ' εὐρήσεις ποτόν.
 τὸ μήτ' ἄναρχον μήτε δεσποτούμενον
 ἀστοῖς περιστέλλουσι βουλευῶ σέβειν,
 καὶ μὴ τὸ δεινὸν πᾶν πόλεως ἔξω βαλεῖν.
 τίς γὰρ δεδοικῶς μηδὲν ἔνδικος βροτῶν; 635
 τοιόνδε τοι ταρβοῦντες ἐνδίκως σέβας
 ἔρυσσά τε χώρας καὶ πόλεως σωτήριον
 ἔχουσ' ἄν, οἷον οὐτις ἀνδράπων ἔχει,
 οὔτ' ἐν Σκύθῃσιν, οὔτε Πέλοπος ἐν τόποις.
 κερδῶν ἄδικτον τοῦτο βουλευτήριον 640
 αἰδοῖον, ὀξύθυμον, εὐδόντων ὑπὲρ
 ἐγρηγορὸς φρούρημα γῆς κἀδίσταμαι.
 ταύτην μὲν ἐξέτειν' ἐμοῖς παραίνεσιν
 ἀστοῖσιν εἰς τὸ λοιπόν. ὀρθοῦσθαι δὲ χρή,
 καὶ ψῆφον αἶρειν, καὶ διαγῶναι δίκην, 645
 αἰδουμένοις τὸν ὄρκον. εἴρηται λόγος.

Χ ο ρ ό ς

καὶ μὴν βαρεῖαν τήνδ' ὀμιλίαν χθονὸς
 ξύμβουλός εἰμι μηδαμῶς ἀτιμάσαι.

Ἄπολλων

62 καὶ γὰρ χρησμούς τοὺς ἐμούς τε καὶ Διὸς
ταρβεῖν κελεύω, μηδ' ἀκαρπώτους κτίσαι. 650

Χορός

ἀλλ' αἵματηρὰ πράγματ' οὐ λαχὼν σέβεις,
μαντεῖα δ' οὐκ ἔδ' ἀγνὰ μαντεύσει μένων.

Ἄπολλων

ἦ καὶ πατήρ τι σφάλλεται βουλευμάτων
πρωτοκτόνοισι προστροπαῖς Ἰξίονος;

Χορός

63 λέγεις· ἐγὼ δὲ μὴ τυχοῦσα τῆς δίκης 655
βαρεῖα χώρα τῇδ' ὀμιλήσω πάλιν.

Ἄπολλων

ἀλλ' ἐν τε τοῖς νέοισι καὶ παλαιτέροις
θεοῖς ἄτιμος εἶ σύ νικήσω δ' ἐγώ.

Χορός

64 τοιαῦτ' ἔδρασας καὶ Φέρητος ἐν δόμοις
Μοίρας, ἔπεισας ἀφδίτους θεῖναι βροτούς. 660

Ἄπολλων

645 οὐκ οὖν δίκαιον τὸν σέβοντ' εὐεργετεῖν,
ἄλλως τε πάντως χῶτε δεόμενος τύχοι;

Χορός

σύ τοι παλαιὰς δαίμονας καταφθίσας
οἶνω παρηπάτησας ἀρχαίας θεάς.

Ἀ π ό λ λ ω ν

σύ τοι τάχ', οὐκ ἔχουσα τῆς δίκης τέλος, 665
ἐμεῖ τὸν ἱὸν οὐδέν ἐχθροῖσιν βαρύν.

Χ ο ῥ ό ς

ἐπεὶ καδιππάζει με πρεσβῦτιν νέος,
δίκης γενέσθαι τῆςδ' ἐπήκοος μένω,
ὥς ἀμφίβουλος οὔσα θυμοῦσθαι πόλει.

Ἀ θ ή ν η

ἐμὸν τόδ' ἔργον, λοισθίαν κρῖναι δίκην. 670
ψῆφον δ' Ὀρέστη τήνδ' ἐγὼ προσθήσομαι.
μήτηρ γὰρ οὔτις ἐστίν, ἥ μ' ἐγείνατο.
τὸ δ' ἄρσεν αἰνῶ πάντα, πλὴν γάμου τυχεῖν,
ἅπαντι θυμῷ, κάρτα δ' εἰμὶ τοῦ πατρός.
οὕτω γυναικὸς οὐ προτιμήσω μόρον 675
ἄνδρα κτανούσης δωμαίων ἐπίσκοπον.
νικᾷ δ' Ὀρέστης, καὶ ἰσόψηφος κριθῇ.
ἐκβάλλεθ' ὥς τάχιστα τευχέων πάλους,
ᾗσοις δικαστῶν τοῦτ' ἐπέσταλται τέλος.

Ὀ ρ έ σ τ η ς

ὦ Φοῖβ' Ἀπολλων, πῶς ἄγων κριθῆσεται; 680

Χ ο ρ ό ς

ὦ Νυξ μέλαινα, μήτηρ, ἄρ' ἄρα's τάδε;

(Ὀ ρ έ σ τ η ς)

νῦν ἀγχόνης μοι τέρματ', ἥ φάος βλέπειν

Χ ο ρ ό ς

ἤμῖν γὰρ ἔρρειν, ἡ πρόσω τιμὰς νέμειν.

Ἄ π ό λ λ ω ν

πεμπάζετ' ὀρθῶς ἐκβολὰς ψήφων, ξένοι,
τὸ μὴ ἀδικεῖν σέβοντες ἐν διαίρεσει. 685
γνώμης δ' ἀπούσης πῆμα γίγνεται μέγα,
βαλοῦσα τ' οἶκον ψῆφος ὥρθωσεν μία.

Ἄ θ ή ν η

ἀνὴρ ὅγ' ἐκπέφενγεν αἵματος δίκην.
ἶσον γὰρ ἔστι τὰρίθμημα τῶν πάλων.

Ὁ ρ έ σ τ η ς

ὦ Παλλὰς, ὦ σώσασα τοὺς ἐμοὺς δόμους, 690
καὶ γῆς πατρώιας ἐστερημένον σύ τοι
κατάγκισάς με· καὶ τις Ἑλλήνων ἐρεῖ,
Ἄργεῖος ἀνὴρ αὐδῖς ἐν τε χρήμασιν
οἰκεῖ πατρώιοις, Παλλάδος καὶ Λοξίου
ἕκατι, καὶ τοῦ πάντα κραίνοντος τρίτου 695
σωτῆρος, ὅς πατρώιον αἰδεσθεῖς μόρον
σώζει με, μητρός τάςδε συνδίκους ὀρών.
ἐγὼ δὲ χώρα τῇδε, καὶ τῷ σῷ στρατῷ
τὸ λοιπὸν εἰς ἅπαντα πλειστήρη χρόνον
ὀρκωμοτήσας νῦν ἄπειμι πρὸς δόμους, 700
μήτοι τιν' ἄνδρα δεῦρο πρυμνήτην χθονὸς
ἐλθόντ' ἐποίσειν εὐκεκασμένον δόρυ.
αὐτοὶ γὰρ ἡμεῖς ὄντες ἐν τάφοις τότε

τοῖς τ' ἅμ' ἀπαρβαίνουσι νῦν ὀρκώματα,
 ἀμηχάνοισι πράξομεν δυσπραξίαις, 705
 ὁδοὺς ἀδύμους καὶ παρόρνιδας πόρους
 τιθέντες, ὥς αὐτοῖσι μεταμέλῃ πόρος
 ὀρδομένων δέ, καὶ πόλιν τὴν Παλλάδος
 τιμῶσιν αἰεὶ τήνδε συμμάχῳ δορί,
 αὐτοῖσιν ἡμεῖς ἐσμέν εὐμενέστεροι. 710
 καὶ χαῖρε καὶ σύ, καὶ πολιτισσοῦχος λεώς,
 πάλαισμι' ἄφυκτον τοῖς ἐναντίοις ἔχοις,
 σωτήριόν τε καὶ δορὸς νικηφόρον.

Χ ο ρ ό ς

στρ. Ἰὼ θεοὶ νεώτεροι, παλαιοὺς νόμους
 καδιππάσασθε, καὶ χερῶν εἴλεσθέ μιν. 715
 ἐγὼ δ' ἄτιμος ἢ τάλαινα βαρύκοτος
 ἐν γὰρ τᾷδε, φεῦ,
 ἰού, ἰού, ἀντιπαθῇ μεθεῖσα καρδίας
 σταλαγμὸν χθονὶ
 ἄφορον ἐκ δὲ τοῦ 720
 λιχὴν ἄφυλλος, ἄτεκνος, ὃ δίκαιον, πέδον
 ἐπισύμενος
 βροτοφθόρους κηλίδας ἐν χώρᾳ βαλεῖν.
 στενάζω; τί ρέξω; γένωμαι; δύσοιστα
 πολίταις ἔπαθον, ἰὼ, μεγάλα τοι κόραι
 δυστυχεῖς

Νυκτὸς ἀτιμοπενθεῖς. 725

Ἄ θ ή ν η

ἐμοὶ πίδεσθε, μὴ βαρυστόνως φέρειν.

ὅ γὰρ νενίκησθ', ἀλλ' ἰσόψηφος δίκη
 ἔηλθ' ἀληθῶς, οὐκ ἀτιμία σέθεν.
 ἄλλ' ἐκ Διὸς γὰρ λαμπρὰ μαρτύρια παρῶν
 ὑτός θ' ὁ χρήσας, αὐτός ἦν ὁ μαρτυρῶν, 730
 ὅς ταῦτ' Ὀρέστην δρῶντα μὴ βλάβας ἔχειν.
 μεῖς δὲ τῇ γῇ τῇδε μὴ βαρὺν κότον
 κήψησδε, μὴ θυμοῦσδε, μηδ' ἀκαρπίαν
 εὐξήτ', ἀφείσαι δαιμόνων σταλάγματα,
 ρωτῆρας αἰχμᾶς σπερμάτων ἀνημέρους. 755
 ἔγω γὰρ ὑμῖν πανδίκως ἐπίσχομαι
 ὅρας τε καὶ κευδμῶνας ἐνδίκου χθονός,
 παροξυρόνοισιν ἡμένας ἐπ' ἐσχάrais,
 εἰν, ὑπ' ἀστῶν τῶνδε τιμαλφουμένας.

Χ ο ρ ό ς

ντ. Ἴω θεοὶ νεώτεροι, παλαιοὺς νόμους 740
 καδιππάσασδε, καὶ χερῶν εἴλεσδέ μου,
 ἐγὼ δ' ἀτιμος ἢ τάλαινα βαρύνκοτος
 ἐν γᾶ τᾶδε, φεῦ,
 ἰού, ἰού, ἀντιπαθῇ μεδεῖσα καρδίας
 σταλαγμὸν χθονὶ 775
 ἄφορον. ἐκ δὲ τ' ὕ
 λιχὴν ἄφυλλος, ἄτεκνος, ὧ δίκαια, πέδον
 ἐπισύμενος
 βροτοφθόρους κηλίδας ἐν χώρᾳ βαλεῖν.
 στενάζω; τί ῥέξω; γένωμαι; δύσοιστα

πολίταις ἔπαθον ἰώ, **μεγάλα** τοι κόραι δυσ-
 τυχεῖς 750

Νυκτὸς ἀτιμοπενδεῖς.

Ἄ θ ἡ ν η

οὐκ ἔστ' ἄτιμοι, μηδ' ὑπερθύμως ἄγαν
 δεαὶ βροτῶν στήσητε δύσκηλον χθόνα.
 καὶ γὰρ πέποιθα Ζηνί, καὶ τί δεῖ λέγειν;
 καὶ κλήιδας οἶδα δωμάτων μόνη δεῶν, 755
 ἐν ᾧ κεραυνὸς ἐστὶν ἐσφραγισμένος·
 ἀλλ' οὐδὲν αὐτοῦ δεῖ. σὺ δ' εὐπειδῆς ἐμοὶ
 γλώσσης ματαίας μὴ ἐκβάλης ἐπὶ χθόνα
 καρπῶν, φέροντα πάντα μὴ πράσσειν καλῶς.
 κοίμα κελαινοῦ κύματος πικρὸν μένος, 760
 ὥς σεμνότιμος καὶ ξυνοικήτωρ ἐμοί·
 πολλῆς δὲ χώρας τῆςδε τ' ἀκροθίνια (,)
 *θύη [,] πρὸ παίδων καὶ γαμηλίου τέλους, *θύη
 ἔχουσ' ἐς αἰεὶ τόγδ' ἐπαινέσεις λόγον.

Χ ο ρ ό ς

στρ. Ἐμὲ παθεῖν τάδε, φεῦ, 765
 ἐμὲ παλαιόφρονα
 κατὰ γᾶν οἰκεῖν, ἀτίετον [φεῦ] μύσος.
 πνέω τοι μένος,
 ἄπαντά τε κότον.
 οἶ, οἶ, δᾶ, φεῦ, 770
 τίς μ' ὑποδύεται πλευράς *οἰδύνα; *οἰδύνα
 θυμὸν αἶε μᾶτερ

Νύξ. ἀπὸ γάρ με τιμᾶν δαμιᾶν θεῶν
δυσπάλαμοι παρ' οὐδέν ᾗραν δόλοι.

Ἄ θ ἡ ν η

ὀργὰς ξυνοίσω σοι. γεραιτέρα γάρ εἼ. 775

καίτοι γε μὲν σὺ κάρτ' ἐμοῦ σοφωτέρα,
φρονεῖν δὲ καί μοι Ζεὺς ἔδωκεν οὐ κακῶς.

ὕμεῖς δ' ἐς ἀλλόφυλον ἐλθοῦσαι χθόνα,

γῆς τῆςδ' ἐρασθήσεσθε· προῦννέπω τάδε.

οὐπιρρέων γάρ τιμώτερος χρόνος 780

ἔσται πολίταις τοῖςδε. καὶ σὺ τιμίαν

ἔδραν ἔχουσα πρὸς δόμοις Ἐρεχθίδος

τεύξει παρ' ἀνδρῶν καὶ γυναικείων στόλων,
ὅσην παρ' ἄλλων οὐποτ' ἂν σχέδοις βροτῶν.

σὺ δ' ἐν τόποισι τοῖς ἐμοῖσι μὴ βάλης 785

μῆδ' αἵματηρὰς δηγάνας, σπλάγχνων βλάβας

νέων, αἰοίνους ἐμμανεῖς θυμώμασιν

μῆδ' ἐξελοῦς' ὥς καρδίαν ἀλεκτόρων,

ἐν τοῖς ἐμοῖς ἀστοῖσιν ἰδρύσῃς Ἄρη.

ἐμφύλιόν τε καὶ πρὸς ἀλλήλους θρασύν. 790

θυραῖος ἔστω πόλεμος, οὐ μόλις παρών,

ἐν ᾧ τις ἔσται δεινὸς εὐκλείας ἔρως·

ἐνοικίου δ' ὄρνιθος οὐ λέγω μάχην.

τοιαῦδ' ἐλέσθαι σοι πάρεστιν ἐξ ἐμοῦ,

εὐδρῶσαν, εὐπάσχουσαν, εὐτιμωμένην 795

χώρας μετασχεῖν τῆςδε θεοφιλεστάτης.

Χ ο ρ ό ς

ἀντ. Ἐμὲ παθεῖν τάδε, φεῦ,

ἐμὲ παλαιόφρονα
κατὰ γὰρ οἰκεῖν, ἀτίετον [φεῦ] μύσος.
πνέω τοι μένος, 800
ἅπαντά τε κότον
οἶ, οἶ, δᾶ, φεῦ,
τίς μ' ὑποδέεται πλευράς *οἰδύνα; *ἠδύνα
δυμὸν αἶε, μάτερ
Νύξ· ἀπὸ γάρ με τιμᾶν δαμιᾶν θεῶν 805
δυεπάλαμοι παρ' οὐδέν ἦραν δόλοι.

Ἄ Δ ἦ ν η

αὐτοὶ καμοῦμαί σοι λέγουσα τὰγαθὰ
ὥς μήποτ' εἰπής, πρὸς νεωτέρας ἐμοῦ
θεὸς παλαιὰ καὶ πολιισούχων βροτῶν
ἄτιμος ἔρρειν, τοῦδ' ἀπόξενος πέδου. 810
ἀλλ' εἰ μὲν ἄγνόν ἐστί σοι Πειθοῦς σέβας,
γλώσσης ἐμῆς μείλιγμα καὶ δελκτήριον,
σὺ δ' οὖν μένοισ ἄν· εἰ δὲ μὴ θέλεις μένειν,
οὐκ ἂν δικαίως τῇδ' ἐπιβρέποις πόλει
μῆνιν τιν', ἢ κότον τιν', ἢ βλάβην στρατῷ. 815
ἔξεστι γάρ σοι τῇδ' εὐμοίρου χθονὸς
εἶναι δικαίως ἐς τὸ πᾶν τιμωμένη.

Χ ο ρ ό ς

ἄνασσο' Ἀθάνα, τίνα με φῆς ἔχειν ἔδραν;

Ἄ Δ ἦ ν η

πάσης ἀπήμον' οἰζύος· δέχου δὲ σύ.

Χ ο ρ ό ς

καὶ δὴ δεδέγμαι· τίς δέ μοι τιμὴ μένει; 820

Ἄ θ ἡ ν η

ὥς μὴ τιν' οἶκον *εὐσθενεῖν ἄνευ σέθεν *εὐθενεῖν

Χ ο ρ ό ς

σὺ τοῦτο πράξεις, ὥστε με σθένειν τόσον;

Ἄ θ ἡ ν η

τῷ γὰρ σέβοντι συμφορὰς ὀρθώσομεν.

Χ ο ρ ό ς

καί μοι *πρὸ παντὸς ἐγγύην θήσει χρόνου; *προπαντὸς

Ἄ θ ἡ ν η

ἔξεστι γάρ μοι μὴ λέγειν, ἀ μὴ τελῶ. 825

Χ ο ρ ό ς

θέλξειν μ' ἔοικας, καὶ μεθίσταμαι κότου.

Ἄ θ ἡ ν η

τοὶ γὰρ κατὰ χθόν' οὐσ' ἐπικτήσει φίλους.

Χ ο ρ ό ς

τί οὖν μ' ἀνώγας τῇδ' ἐφυμνήσαι χθονί;

Ἄ θ ἡ ν η

ὅποῖα νίκης μὴ κακῆς ἐπίσκοπα,

καὶ ταῦτα γῆθεν, ἔκ τε ποντίας δρόσου, 830
 ἐξ οὐρανοῦ τε, καὶ νέμων ἀήματα
 εὐηλίας πνέοντ' ἐπιστείχειν χθόνα·
 καρπὸν τε γαίας καὶ *βροτῶν ἐπὶ ῥύτον *βοτῶν
 ἀστοῖσιν εὐδενοῦντα μὴ κάμνειν χρόνῳ,
 καὶ τῶν βροτείων σπερμάτων σωτηρίαν. 835
 τῶν δυσσεβούντων δ' ἐκφορωτέρα πέλοις.
 στέργω γάρ, ἀνδρὸς φητυποιμένος δίκην,
 τὸ τῶν δικαίων τῶνδ' ἀπένδητον γένος.
 *τοιαῦτα σοῦ ἐστι. τῶν ἀρειφάτων δ' ἐγὼ
 πρεπτῶν ἀγόνων οὐκ ἀνέξομαι τὸ μὴ οὐ 840
 τήνδ' ἀστύνικον ἐν βροτοῖς τιμᾶν πόλιν.

Χ ο ρ ό ς

στρ. α'. δέξομαι Παλλάδος ξυνοικίαν, οὐδ' ἀτιμάσω
 πόλιν
 τὰν καὶ Ζεὺς ὁ παγκρατὴς Ἄρης τε φρου-
 ριον θεῶν νέμει,
 ῥυσίβωμον Ἑλλάνων ἀγαλμα δαιμόνων,
 ᾧ τ' ἐγὼ κατεύχομαι θεσπίσασα πρενμε-
 νῶς, 845
 ἐπισσύτους βίου τύχας ὀνησίμους
 γαίας ἐξαμβρῦσαι φαιδρὸν ἀλίου σέλας.

Ἄ θ ῆ ν η

(στρ. ἀναπ. α'.) τὰδ' ἐγὼ προφρόνως τοῖςδε πολίταις
 πράσσω, μεγάλας καὶ δυσαρέστους
 δαίμονας αὐτοῦ κατανασσαμένη. 850

πάντα γὰρ αὐται τὰ κατ' ἀνθρώπους ἔλαχον
διέπειν.

ὁ δὲ μὴ κύρσας βαρέων τούτων,
οὐκ οἶδεν ὅθεν

πληγαὶ βίотου. 855

τὰ γὰρ ἐκ προτέρων ἀπλακήματα νιν
πρὸς τὰςδ' ἀπάγει, σιγῶν (δ') ὀλεθρος
καὶ μέγα φωνοῦντ'
ἐχθραῖς ὀργαῖς ἀμαδύνει.

Χ ο ρ ό ς

ν. α. δενδροπήμων δὲ μὴ πνέοι βλάβα, τὰν ἐμὰν
χάριν λέγω, 860

φλογμός τ' ὀμματοστερῆς φυτῶν, τὸ μὴ
περᾶν ὅρον τόπων,

μηδ' ἄκαρπος αἰανῆς ἐφερπέτω νόσος,
μῆλ' αὖτ' εὐθινοῦντ' ἄγαν ξὺν δίπλοισιν

ἐμβρύοις

τρέφοι χρόνῳ τεταγμένῳ . . . γόνος
πλουτόχθων ἐρμαίαν δαιμόνων δόσιν τίει. 865

Ἄ Δ ή ν η

ι. ε. σ.) ἦ τὰδ' ἀκούετε, πόλεως φρούριον,
οἷ' ἐπικραίνει; μέγα γὰρ δύναται
πότνι' Ἐριννὺς παρά τ' ἀθανάτοις,
τοῖς δ' ὑπὸ γαῖαν, περὶ τ' ἀνθρώπων
φανερῶς τελέως διαπράσσουσιν 870

τοῖς μὲν αἰοιδάς, τοῖς δ' αὖ δακρύων
βίον ἀμβλωπὸν παρέχουσαι.

Χ ο ρ ό ς

στρ. β'. ἀνδροκμήτας δ' ἄώρους ἀπεννέπω τύχας,
νεανίδων τ' ἐπηράτων
ἀνδρουτυχεῖς βιότους δότε, κύρι' ἔχοντες 875
Θεαί, τῶν Μοῖραι ματροκασιγνήται, δαι-
μονες ὀρδονόμοι,
παντὶ δόμῳ μετάκοινοι,
παντὶ χρόνῳ δ' ἐπιβριδεῖς
ἐνδίκους ὁμιλίαις,
παντᾶ τιμιώταται Θεῶν. 880

Ἄ Θ ή ν η

[στρ. ἀναπ. β'] τάδε τοι χῶρα τῇ ἐμῇ προφρόνως
ἐπικραινομένων
γάνυμαι. στέργω δ' ὄμματα Πειδοῦς,
ὅτι μοι γλῶσσαν καὶ στόμ' ἐπωπᾶ
πρὸς τὰςδ' ἀγρίως ἀπανηναμένας 885
ἀλλ' ἐκράτησε Ζεὺς ἀγοραῖος,
νικᾷ δ' ἀγαθῶν
ἔρις ἡμετέρα διὰ παντός.

Χ ο ρ ό ς

ἀντ. β'. τὰν δ' ἄπληστον κακῶν μήποτ' ἐν πόλει
στάσιν

τᾷδ' ἐπεύχομαι βρέμειν. 890
 μηδὲ πιωῦσα κόνις μέλαν αἷμα πολιτᾶν
 δι' ὀργὰν ποινὰς ἀντιφόνους ἄτας ἀρπαλίσαι
 πόλεως.

χάρματα δ' ἀντιδιδόειν
 κοινοφιλεῖ διανοία,
 καὶ στυγεῖν μιᾷ φρενί. 895
 πολλῶν γὰρ τόδ' ἐν βροστοῖς ἄκος.

Ἄ Θ ἦ ν η

[ἀντιστρ. ἀναπ. β'.] ἄρα φρονοῦσι γλώσσης ἀγαθῆς
 ὁδὸν εὐρίσκει[ν].

ἐκ τῶν φοβερῶν τῶνδε προσώπων
 μέγα κέρδος ὁρῶ τοῖςδε πολίταις. 900
 τάςδε γὰρ εὐφρονας εὐφρόνες αἰεὶ
 μέγα τιμῶντες καὶ γῆν, καὶ πόλιν
 ὀρθοδίκαιον
 πρέψετε πάντες διάγοντες.

Χ ο ρ ό ς

στρ. γ. χαίρετ' ἐν αἰσιμίαις πλούτου 905
 χαίρετ' ἀατυκὸς λεώς, ἔκταρ ἡμενοὶ Διός,
 παρθένου φίλας φίλοι, σωφρονοῦντες ἐν χρόνῳ
 Παλλάδος δ' ὑπὸ πτεροῖς ὄντας ἄζεται πατήρ.

Ἄ Θ ἦ ν η

[ἀντιστρ. ἀναπ. α.] χαίρετέ χύμεῖς προτέραν δέ
 με χρεή

στείχειν θαλάμους ἀποδείξουσιν. 910
 πρὸς φῶς ἱερὸν τῶνδε προπομπῶν
 ἴτε, καὶ σφαγίων τῶνδ' ὑπὸ σεμνῶν
 κατὰ γῆς σύμεναι,
 τὸ μὲν ἀτηρὸν χώρας κατέχειν,
 τὸ δὲ κερδαλέον 915
 πέμπειν πόλεως ἐπὶ νίκη.
 ἡμεῖς δ' ἡγεῖσθε, πολισσοῦχοι
 παῖδες Κραναοῦ, ταῖςδε μετοίκους.
 εἴη δ' ἀγαθῶν
 ἀγαθὴ διάνοια πολίταις. 920

Χ ο ρ ό ς

ἀντ. γ'. χαίρετε, χαίρετε δ' αὖτις [αὖ,] (ἐπιδι-
 πλοῖζω,)

πάντες οἱ κατὰ πτόλιν δαίμονές τε, καὶ βροτοὶ
 Παλλάδος πόλιν νέμοντες· μετοικίαν δ' ἐμὴν
 εὐσέβοντες, οὔτι μέμψεσθε συμφορὰς βίου.

Ἄ ρ ῥ η ν η

αἰνῶ δὲ μῦθους τῶνδε τῶν κατευγμάτων, 925
 πέμψω τε φέγγη λαμπάδων σελασφόρων
 εἰς τοὺς ἔνερθε καὶ κάτω χθονὸς τόπους,
 ξὺν προσπόλοισιν, αἵτε φρουροῦσιν βρέτας
 τοῦμὸν δικαίως. ὅμμα γὰρ πάσης χθονὸς
 Θησηίδος ἐξίκοιτ' ἄν, εὐκλεὲς λόχος 930
 παίδων, γυναικῶν, καὶ στόλος πρεσβυτίδων·

φοινικοβάπτοις ἐνδυτοῖς ἐσθήμασιν
 τιμᾶτε, καὶ τὸ φέγγος ὀρμάσθω πυρός,
 ὅπως ἂν εὐφρων ἦδ' ὁμιλία χθονός,
 τὸ λοιπὸν εὐάνδρουσι συμφοραῖς πρέπη. 935

Πρόπομποι

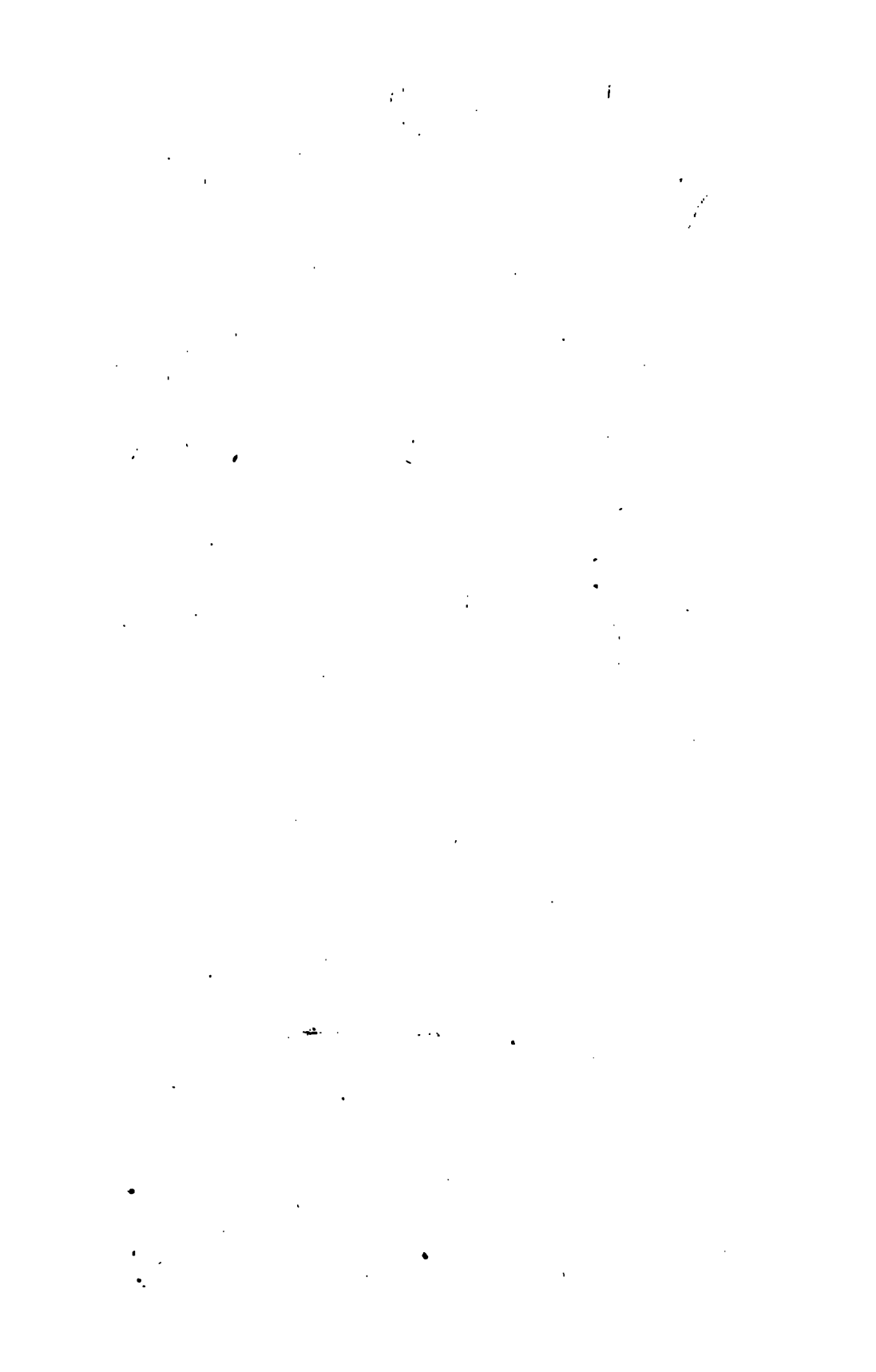
στρ. α. *Βάτ' ἐκ δύμων, μεγάλοι φιλότιμοι *βάτε
 δόμον

Νυκτὸς παῖδες ἄπαιδες, ὑπ' εὐδύφρονι πομπᾷ.
 εὐφαιεῖτε δέ [πανδαμεί,] (χωρεῖτε)

ἀντ. α. γᾶς ὑπὸ κεύθεισιν ὠγυγίοισιν
 (καὶ) τιμαῖς καὶ θυσίαις περισεπτὰ ἱτύχατε 940
 εὐφαιεῖτε δέ πανδαμεί.

στρ. β. ἱλαοὶ δὲ καὶ εὐδύφρονες γᾶ
 δεῦρ' ἴτε, σεμναί, [καὶ] πυριδάπτω
 λαμπάδι τερπόμεναι, καδ' ὁδὸν δ'
 ὀλολύξατε νῦν ἐπὶ μολπαῖς. 945

ἀντ. β. σπονδαὶ δ' ἐς τὸ πᾶν ἑνδαιδες οἰκῶν.
 Παλλάδος ἀστοῖσ(ι) Ζεὺς [ὁ] πανόπτας
 οὕτω Μοῖρά τε συγκατέβα.
 ὀλολύξατε νῦν ἐπὶ μολπαῖς.



Σ Χ Ο Λ Ι Α.

V. 1. Πρεσβεύω. προτιμῶ. [πρῶτον μὲν εὐχῇ τῇδε πρεσβεύω θεῶν. Ἡ εἰς θεοὺς τοῦ παρόντος δράματος ἐκ μονοστροφικῆς ἐστὶ περιόδου, καὶ ἐξῆς ἐκ σννεχοῦς διπλῆς. Οἱ δὲ στίχοι, τρίμετροι ἀκατάληκτοι ῥιέ. Μετὰ δὲ τὸν ρις', τὸν ριή, τὸν ρκ', τὸν ρκβ', κῶλον τμήματα δ', ἃ μονόμετρά ἐστι βραχυκατάληκτα. Μετὰ δὲ τὸν ρκδ', ἕτερα β' κῶλα ὧν τὸ ἐν, δίμετρον βραχυκατάληκτον· τὸ δὲ ἕτερον, ἐφθήμεμερὲς, ἐκ τριβραχέων. Εἰ δὲ τροχαϊκὰ τὰ κῶλα ταῦτα εἰποῖς, οὐκ ἂν ἁμάρτοις. Ὁ δὲ τελευταῖος, Ἔπον, μάραινε δευτέροις διώγμασιν.] Τὴν πρωτ. γαῖαν. Πίνδαρός φησι (fragm. incert. CXLVI. ed. Heyn.) πρὸς βίαν κρατῆσαι Πυθοῦς τὸν Ἀπόλλωνα· διὸ καὶ ταρταρῶσαι ἐξήτει αὐτὸν ἡ Γῆ. Ἐπαφρόδιτος ἐν ἐπομνήματι Καλλιμάχου Αἰτίων β', φησὶ, Μελανδοῦς τῆς Δευκαλίωνος καὶ Κηφισοῦ τοῦ ποταμοῦ γίνεται Μέλαινα τοῦνομα. Μελαίνης δὲ καὶ Ποσειδῶνος *) Δελφός. Ἀφ' οὗ οἱ Δελφοί. (Callim.

*) Μέλαινα Cognomen Terrae videtur, ut haec fabula de amore, quo Neptunus Cererem prosequabatur, intelligenda sit, mutata quidem fabulae forma. Verba Ἐπαφρόδιτος κ. τ. λ. ad Vs. 16, pertinere vidit Stanley.

fragm. p. 424. ed. Ernest.) Τὸ μητρὸς. Ἡ τῆς κοι-
νῆς μητρὸς πάντων, ἡ τῆς Θέμιδος. Λάχει. κλήρω.
Γενέθλιον δόσιν. Ἀντὶ τοῦ, ὀπτήριον [,] Θεασα-
μένη τὸν τῆς ἀδελφῆς ἑαυτῆς Λητοῦς παῖδα δέδωκε συγ-
γενικὴν δόσιν. (Cf. Intpp. ad Callim. hymn. in Dian.
74.) Ὅνομ' ἔχει. Ἀπόδειξις αὕτη τῆς δωρεᾶς οὐκ
ἀχάριστος. Δηλίαν τε χοιράδα. Τὴν Κύνδον. Διὰ
δὲ τοῦ χοιράδα, σχεδὸν τὴν αἰτίαν φησὶ δι' ἣν ἀπέλιπεν
Ἀπόλλων, ἐκκλίνων τὸ εὐτελὲς τοῦ χωρίου. (Homer.
hymn. in Apoll. 70 seqq.) Ἄλλως· Δηλίαν τε χοιράδα,
(Κοιλάδα legi vult Wakefield) τὴν στρογγύλην. (Hanc
vocem frequentat Lycophron)

V. 11. Ἐς τήνδε γαῖαν. Χαριζόμενος Ἀθη-
ναίους, (populo ut placerent, quas fecisset fabulas.)
καταχθῆναι φησιν ἐκεῖσε Ἀπόλλωνα, κα' κείθεν τὴν περι-
πομπὴν αὐτῷ εἶναι. Ὁ δὲ Πίνδαρος, (fragm. incert.
CXLVII ed. Heyn.) ἐκ Τανάγρας τῆς Βοιωτίας. Παῖ-
δες Ἡφαίστου. Οἱ Ἀθηναῖοι. Θεοὶ γὰρ τὴν
ὁδὸν ἐκάθρε τῶν ληστῶν καὶ ὅταν πέμπωσιν εἰς Δελ-
φοὺς θεωρίδα, προέρχονται ἔχοντες πελέκεις, ὡς διημε-
ρῶσοντες τὴν γῆν. (Cf. Intpp. ad Callim. hym. in Del.
314. Plutarch. Thes. C. 23.) [Τιμαλφεῖ. Ἦν τιμαῖ.
β.] Δελφός τε. Καὶ ὁ Δελφὸς λεῶς, ὅς ἐστι τῆς χῶ-
ρας ἄναξ καὶ κυβερνήτης.*) Κτίσας. Ποιήσας, ιδίωμα
δὲ τοῦτο Αἰσχύλου **).

*) Male. Veteres enim nomina gentium personis tribuere soliti
erant, quas sibi finxerant, ut inde nomina gentium dedu-
cerent. Ceterum, quae de Delphis tradita sunt, pertrac-
taturis praecipue perpendendum Mnaseam tradere, τοῦ
ὑπερβορίου Δελφοῦς λεγέσθαι.

**) Infra 650. Choeph. ed. nov. 338. 461. 992. Suppl. ed.
Schuetz. 138. 169. 437. 636. 1073. Prom. 815. Pers. 287.

V. 20. [Τούτους ἐν ἐὺχαῖς. Τοῦτο φησὶν ἐπεὶ δραματική ἐστὶν ἡ ποίησις, εἰ δὲ ἦν διηγηματική, εἶπεν ἂν ὁ ποιητής, ταῦτα εἰποῦσα, εἰς θρόνον ἐκαθέζετο. β.] Παλλὰς. Χ' ἡ Παλλὰς, Δελφοὶ νυν ὅθ' ἰδρύνοντο προναίην. Καλλίμαχος. (Fragm. p. 521. ed. Ernest.) Κωρυκίς πέτρα. Ὁ Παρνασσός. [Ἐνθα Κ. π. Πέτραν φησὶ κοίλην τὸν Παρνασσόν, διὰ τὸ εἶναι. β.] Παλλὰς. χ' ἡ Παλλὰς, Δελφοὶ νυν ὅθ' ἰδρύνοντο προναίην. Καλλίμαχος, (Fragm. p. 521. ed. Ernest.) Κωρυκίς πέτρα. Ὁ Παρνασσός. [Ἐνθα Κ. π. Πέτραν φησὶ κοίλην τὸν Παρνασσόν, διὰ τὸ εἶναι δὲ κοῖλον ὄρος λέγεται ἐκεῖ ἀναστρέφειν τοὺς δαίμονας, καὶ διὰ τὸ ἄοικον εἶναι. β.] Βρόμιος δ' ἔχει τ. χ. ἰδίῳ εἶπε, δαιμόνων ἀναστροφή. Λαγῶ δίκην. Λαγωῦ δίκην καταπτήξαντι, καὶ μὴ ἀνδισταμένῳ. Πενδεῖ. Νῦν φησὶν ἐν Παρνασσῷ εἶναι τὰ κατὰ Πενδεά. Ἐν δὲ ταῖς Ξανθρίαις, ἐν Κιδαιρῶνι. [Λαγῶ δ. Ἦγουν λαγοὶ δειλοὶ εἰσιν, φησὶν οὖν αὐτὸν λαγωῦ δίκην ἐποπτήξοντα μὴ ἀντιστῆναι τοῖς πολεμοῦσιν αὐτῷ. β.] Καλοῦσα. Καλοῦσα φροιμάζομαι. Ἐπειτα μάντις. Τοῦτό φησὶν ἐπεὶ δραματική ἐστὶν ἡ ποίησις. Εἰ δὲ ἦν διηγηματική, εἶπεν ἂν ὁ ποιητής, ταῦτα εἰποῦσα εἰς θρόνον ἐκαθέζετο.

V. 30. Τῶν πρὶν εἰς. Τὴν Πυθῶ τὴν πρῶην Ποσειδῶνος, ὑπὲρ ἧς Καλαύρειαν ἐδέξατο. Καλλίμαχος, Μέσφα Καλαυρείης ἤλθεν ἐς ἀντίδοσιν. (Fragm. p. 521.

Sophocles Antig. 1101. Trach. 898. Euripid. Supplic. 620. 790. τιθέναι hoc sensu frequentat Euripides.

*) Ex aqua scil. vaticinia ibi edebantur. Πλούτατος λέγειν Lycophron τὸν χρησμοδόχην Delphicum appellat, „ὅτι ἐν τῇ τρίποδι χάρις ἦν μέγα, ὅθεν τὰ μακρυόμενα ὡς ἐκ τοῦ Αἴδου ἀνέρχοντο, ἅπερ ὁ Ἀπέλλων ἐσαφηνίζει”. Tzetz.

Vide ibi intpp.) Ἰτων. Ἰτωσαν. Ἀττικώτερον· Πά-
λιν μ' ἐπεμψεν. Παρ' ὀλίγον ἔρημος ἡ σκητὴ γίνεται.
Οὔτε γὰρ ὁ χορός πᾶ πάρεστιν, ἥ τε ἱέρεια εἰσῆλθεν εἰς
τὸν ναόν. [Ἡ δεινὰ λ. Τὰ δεινὰ φησιν ἐξέπεμψέ με
τοῦ μαντείου, ἰδοῦσα γὰρ Ὀρέστην ἐπὶ τοῦ βωμοῦ καὶ
τῆς (τάς) Ἑριννῶς κοιμωμένας, ἔξειμι τεταραγμένη. β.]
Σωκεῖν. Κουφίζειν. Σημαίνει δὲ καὶ τὸ γανρίᾳν καὶ
ἀτάκτως πηδᾶν. Ἄλλως· σωκεῖν διὰ τὸ γῆρας. Δείσασα
γὰρ. Τὰ δεινὰ δείσασα[ν] ἐξέπεμψέ με τοῦ μαντείου.
Ἰδοῦσα γὰρ Ὀρέστην ἐπὶ τοῦ βωμοῦ, καὶ τὰς Ἑριννῶας
κοιμωμένας, ἔξεισι τεταραγμένη τετραποδηδὸν ἐκ τοῦ νῶ.

V. 40. [Ὁρῶ δ' ἐπ' ὁφθαλμοῖς. (Sic.) Ἐμφατικῶς
παρίστησι τὸν νεοστὶ (l. νεωστὶ) ἀνδεντικότα, (l. ἀνδ-
εντηκότα) οἶονε (l. οἶονε) τὸν φονεύσαντα, ἀνδέντης
γὰρ λέγεται ὁ φονευτής. Πρὸς τρόπαιον. ἰκετεύοντα.
β.] Πρὸς τρόπαιον. Ἰκέτην. Στάζοντα χεῖρας.
Ἐμφατικῶς τοῦτο νεωστὶ ἀνδεντηκότα παρίστησι. Νεο-
σπαδὲς. Νεωστὶ ἐσπασμένον. Ἀργῆτι μαλλῶ. Εἰώθα-
σιν ὅταν ἀσαφές τι εἴπωσιν οἱ ποιηταί, ἐπεκιδιάσκουσιν
αὐτό. Ὅμηρος, (Il. V. 586.) Κύμβαχος ἐν κονίῃσιν, ἐπὶ
βρεχυόν τε καὶ ὄμους.

[Ἀργῆτι. Λευκῶ. β.] Εὐδεῖ γυναικῶν. Ἐπὶ σκη-
νῆς φαίνεται τὸ μαντεῖον. Ἡ δὲ προφῆτις πρόεισιν
ἐπικλήσεις, ὡς ἔδος, τῶν θεῶν ποιησομένη· ἀπροόπτως
τε ἰδοῦσα τὰς Ἑριννῶας κύκλω τοῦ Ὀρέστου καθευ-
δούσας, πάντα μηνύει τοῖς θεαταῖς· οὐκ (l. οὐχ) ὡς
διηγουμένη τὰ ὑπὸ τὴν σκηνὴν, τοῦτο γὰρ νεωτερικὸν
Εὐριπίδειον, ὑπὸ δὲ τῆς ἐκπλήξεως, τὰ θορυβήσαντα
αὐτὴν καταμηνύουσα φιλοτέχνως. Τὰ δὲ πρῶτα, εὐχαὶ
καὶ ἐπικλήσεις θεῶν, ἵνα ἀπὸ τῶν εὐφημοτέρων ἄρξηται
ἡ προφῆτις. Οἰκονομικῶς δὲ (,) οὐκ ἐν ἀρχῇ διώκεται Ὀρέ-

στης, ἀλλὰ τοῦτο ἐν μέσῳ τοῦ δράματος κατατάττει, ταμεινόμενος τὰ ἀκμαιότατα ἐν μέσῳ. Ἐν θρόνοισιν ἤμερος. Τῶν Ἐρινύων (Omissum λόχος.) Ἀλλὰ Γοργόνας λέγω. Πρὸς τὸ φοβερόν τῆς ὄψεως. [Ἀλλὰ Γοργόνας. Πρὸς τὸ φοβερόν τῆς ὄψεως φησὶ γοργεῖοις, καὶ γὰρ τὰς Γοργόνας λέγουσι δαίματα φέρειν τοῖς ἀνθρώποις, τὸ δὲ ὄλον(,)εἶδον(,)φησὶν(,)αὐτὰς ἐν γραφῇ πτερωτάς, ἀλλ' οὐχ ἀρπακτικάς. (Sic. "Ἀρπυιαί — αἱ ἀρπακτικαὶ θεαί. Etym. M.) β.] Οὐδ' αὖτε Γοργεῖοισιν. Ἀλλ' οὐδ' Ἀρπυίας αὐτὰς ἐν γραφῇ πτερωτάς.

V. 52. Βδελύκτροποι. Ἄς τις βδελύξατο καὶ ἐντραπείῃ μισήσας. Σκυθρωποί. [Βδελύκτροποι. Ἄς ἰδὼν τις(,)φησὶ(,) βδελύξατο καὶ τραπείῃ μισήσας αὐτὰς ὡς δυσειδεῖς, ἀπὸ γὰρ τῶν ὀμμάτων αὐτῶν λείβουσι σταλαγμὸν αἱματηρόν. β.] Δυσφιλῆ. Οἷον αἱματηράν. Καὶ κόσμος. Ὅν ἔχουσι παρακείμενον ἑαυταῖς. Τὸ φῦλον. Οὐδέποτε τοιοῦτον γένος εἶδον. Τῆς δ' ὀμιλίας. Συνηθείας, συνοουσίας, συστήματος. [Τὸ φῦλον. Τὸ γένος οὐδέποτε(,)φησὶ(,)τοιοῦτον γένος εἶδον, μηδὲ ἴδοιμι. Τρέφουσ' ἀνατεῖ. Τὸ τῆς ἀνατροφῆς. [Τρέφουσ' ἀλλατεῖ (Sic?) Ἄλλος ἄτης. β.]

V. 60. [Κἄν τε ὕθεν μὲν οὕν) Haecce Scholiastae verba in textus locum male irrepserunt.) Ὡστε(,) φησὶν, εἰ θεραπείας χρεῖα, αὐτῷ μελέσθω τῷ Ἀπόλλωνι, καὶ γὰρ εἰ θεραπείας χρεῖα, αὐτός ἐστιν ἰατρός, εἰ δὲ μαντείας, πάλιν αὐτός ἐστι τερασκόπος. β.] Ἰατρομαντις. Ὡστε εἴτε θεραπείας χρεῖα, ἰατρός ἐστιν· εἴτε μαντείας, τερατοσκόπος· εἴτε καθαρμῶν, καθάρσιος. *)

*) Agamem. 1622. sq. Δύαί διδάσκειν ἐξοχώταται φρενῶν ἰατρομάντις. Soph. Trach. 1001. sq. τίς γὰρ αἰδοῖς, τίς δ' χεῖροτέχνης ἰατροίας, ὅς τήνδ' ἄτην χωρεῖς Ζηνὸς κατακλήσει;

Καὶ τοῖσιν ἄλλοις. Πόσῳ μᾶλλον τῶν ιδίων; Οὗτοι
προδώσω. Ἐπιφανεῖς Ἀπόλλων συμβουλευέει Ὀρέστη
καταλιπεῖν μὲν τὸ μαντεῖον, φεγεῖν δὲ εἰς Ἀθήνας. Καὶ
δυντέρα δὲ γίνεται φαντασία. Στραφέντα γὰρ μηχανήματα
ἐνδηλα ποιεῖ τὰ κατὰ τὸ μαντεῖον ὥς ἔχει. Καὶ
γίνεται ὄψις τραγική· τὸ μὲν ξίφος ἡμαγμένον ἔτι κατέχον
Ὀρέστης· αἱ δὲ, κύκλῳ φρουροῦσαι αὐτόν. Ἄλλως οὗτοι
προδώσω. πρὸς Ὀρέστην φησὶν. Ἀπέστη γὰρ ἡ ἱέρεια.
Οὐ γένησομαι πεπών. Γράφεται πρέπων.)*

V. 69. Γραῖαι, παλαιαὶ παῖδες. Παλαιαὶ γὰρ
παῖδες, διὰ τὸ νέον. ἢ, ἐπειδὴ ἀγαμοὶ καὶ παρθένοι
εἰσὶ. Το ἀλλόκοτον δὲ φῆς φύσεως διὰ τῶν ἐναντίων
τραγικώτερον διαστρέει, Κακῶν δ' ἕκατι. Ἐνεκα τοῦ
κακοποιεῖν. Ἐλῶσι. Ἀντὶ τοῦ, ἐλάσσωσι [Ἐλῶσι. Ἐλα-
σσωσιν. β.] Βουκολούμενος. Περιέπων. [Βουκο-
λούμαι[σιν]ος. Περιέπων, ἐνεργῶν. β.] Ἀγκαθεν.
Ταῖς ἀγκάλαις. [Ἀγκαθεν. Ἐν ταῖς ἀγκάλαις. β.]
Ἐπίστα. Ἐπίστασαι. [Μὴ ἀδικεῖν. Συνίξῃσις,
ὥσαύτως δὲ καὶ τὸ, μὴ ἀμελεῖν. β.] Σθένος δὲ. τὸ δὲ
σὸν σθένος ἀσφαλές ἐστὶν εἰς τὸ εἶποιεν.

V. 90. Ἐπώνυμος. Ὀδῖος γὰρ ὁ θεός.)* [Πομ-
παῖος. Ὀδῖος γὰρ ὁ θεός. Ποιμαίνων. Φυλάσσων.

*) Male. Soph. Oed. C. 437. χρόνῳ δ' ἔτι ἤδη πᾶς ὁ μόχθος ἦν
πίπων. Vide Musgrav. ad h. l. Agam. 1366 Πρωταιτίμα γὰρ
μῆϊκα τῆς τυραννίδος Fragn. Phryg. apud Athen. et Eustath.:
Ἀντὶ δ' ἐκείνου ἦν πεπαιγμένος μοῦρον. Adde Blomf. Gloss. ad
Agam. 1336. Infra 74. μηδὲ μαλθακὸς γένῃ. Eadem me-
taphora alio sensu, Agam. 1641. ἀλλ' ὁ δυσφιλεῖ σκότῳ
Λιμὸς ξυνοίκος μαλθακὸν σφ' ἐποψεται.

*) Sept. c. Theb. 8. sq. ὦν Ζεὺς ἀλεξτήριος Ἐπώνυμος γίνετο Καδ-
μείων πόλει. Vox Aeschilo frequentata, ut index docet.
In Sophoclis Tragoediis superstitionibus non eodem, quo hic,
exstat sensu.

β.] (Notus est usus τοῦ, ποιμήν.) Σέβει τοι Ζεύς.
Τὸ τῶν ἱκετῶν σέβισμα καὶ δέημα οὐ μόνον τιμᾷ ὁ Ζεὺς,
ἀλλὰ καὶ σέβει, ὁρῶν αὐτὸ ὀρμώμενον προσηκούσῃ τέχῃ.
[Σέβει τοι. Τοῦτο διὰ μέσον. β.]

V. 95. Ἐγὼ δ' ἔφ' ὑμῶν. Λεῖπει εἰμί.*) Ὅτι τὸν ὦν
ἐφόνευσα Ἀγαμέμνονα ἀπώσασθε, Καὶ οἱ ἐμέ φονεύ-
σαντες, οὐκ ἀτιμάζονται. Παιδευτικά δὲ ταῦτα. Τὸ
γὰρ τοὺς ἐναγεῖς, καὶ μετὰ θάνατον ἐπὶ νεκρῶν ἀτι-
μάζεσθαι, ἱκανῶς ἔχεται παιδεύσεως. Ὁ μὲν Ὀρέστης
φυγῇ οἴχεται Ἀθήναζε πνθόμενος· αἱ δὲ Ἐρινυὲς μόναι
καθεύδουσιν ἐπὶ πόρον ἰσως καὶ Ἀπόλλωνος, τοῦ τρα-
γῳδοποιοῦ τοῦτο ἐπιτηδεύσαντος, ἵνα διὰ τοῦτον ἐμφαίρῃ
τὸ ἄγριον αὐτῶν καὶ χαλεπὸν. Πῶς δὲ διεγείρονται; Οὐχ'
ἐπὶ Ἀπόλλωνος, οὐδὲ ἐφ' ἑαυτῶν, ἀλλ' ἐν ἄλλῃ φαντα-
σίᾳ. Ἐφίσταται γὰρ τὸ εἶδωλον Κλυταιμνήστρας, καὶ
μεμψάμενον ἀνεγείρει. Ὡστε ποικίλαις φαντασίαις πεπύ-
κνῳται. [Ἀλ(λ)ῶμαι. Πλανῶμαι. β.] Ἐχω μεγίστην.
Καὶ σφαγεῖσα αἰτιῶμαι ἐπ' αὐτῶν τῶν περὶ Ἀγαμέ-
μνονα. [Ἐχω μεγίστην αἰτίαν. Σφαγεῖσθαι, (ἰ. σφα-
γεῖσα) φησὶν, αἰτιῶμαι παρ' ἐκείνων, ὥς ἐπὶ τοῦ
Ὀρέστου τοῦ ἡμετέρου νιοῦ ἀνγρέδην. β.]

V. 101. [Μηνίεται. Ὀργίζεται. β.] Εἶδον σα-
γὰρ φρήν. Ἐν τῷ καθεύδειν ὁ νοῦς ἀκριβέστερον ὁρᾷ,
μὴ παραπλανώμενος τῇ θέᾳ.**) Τραγικώτερον δὲ, τὸ
εἶδωλον Κλυταιμνήστρας σώζει τὴν σφαγὴν. Ἐν ἡμέρᾳ
δὲ μοῖρα. Ἡ τῆς φρενὸς μοῖρα οὐ προορᾷ ἐν ἡμέρᾳ.
(Male. ἀπρόσκοπος, passive intelligendum est et

*) Ellipsis rarior, de qua vide Heindorf, ad Plat. Phædr. §. 69.
et Jacobs. Anthol. tom. III. p. 301. Valckenar. ad Phoeniss.
976. Elmsl. ad Med. 597.

**) Bene ut Stanl. Cicer. de divinat. I. 30. Aristot. περὶ τῆς κατ'
ὕπνου μαντικῆς. 2. Aelian V. H. III. 11. Jamblich. Pythag. 15

μοῖρα βροτῶν, *fatum significat.*) Νηφάλια. Οἶνος γὰρ οὐ σπένδεται Ἐριννύσιν. Ἐθνον ἔραν. Ὡραν ἐν ᾗ οὐδείς τῶν θεῶν κοιινώνει τῆς θυσίας ἑμῖν. Ἐν γὰρ τῷ μεσονυκτίῳ. μόραις Ἐριννύσιν ἀπάρχονται. Οὐδὲ νός κοινὴν θεῶν. Ὅτι ταύταις μόραις ἐν νυκτὶ θύουσιν.

V. 110. Ὅρθ πατῆόμενα. Ἀνατετραμμένα. β.] Ὁ δ' ἐξαλύξας οἴχεται νεβροῦ δίκην. Διὰ τὸ πεφευγῆναι ἐκ τοῦ νεώ. [Ἐξαλύξας. Ἐκφυγῶν. Ἀρ-
κυσμάτων. Δικτῶν. β.] Ἐγκατιλλώψας μέγα, Χλευάσας. Διὰ δὲ τούτων ἐρεθίζει αὐτάς. Μυγμός. Παρεπιγραφή. Τοῦτο δὲ ἔστιν ὃ φησιν ὁ ποιητής, (II. IV. 20.) αἱ δ' ἐπέμυξαν. (Ἀθηναίη τε καὶ Ἥρη. Cf. Bekker. Anecd. II. p. 807) Τὸ δὲ ἐγείρεσθαι τὰς παρειμένας ὄπῃ, οὐ πιθανόν. Κατὰ βραχὺ οὖν ἐκ προσβάσεως τὴν ἔγερσιν ποιήσονται.

V. 120. [Φονεὺς δ' Ὀρέστης. Ὁ μὲν Ὀρέστης, φησιν, οἴχεται Ἀθήναζε πνυθόμενος, αἱ δὲ Ἐριννύες μόραι καθεύδουσιν, ὑπὸ πόνου ἴσως καὶ Ἀπόλλωνος, τοῦ Τραγωδοποιῦ τοῦτο ἐπιτηδεύσαντος, ἵνα διὰ τοῦτο ἐμφανὲς γένηται τὸ ἄγριον αὐτῶν καὶ χαλεπόν. β.] Ὡζεις. Ὡς παρὰ τὸ αἶ, αἶ, αἰάζειν· οὕτω παρὰ τὸ ὦ, ὦ, ὦζειν. Τί σοι. Τί οὖν μέλλεις τὸ σὸν ἔργον ἀνύειν; Συνομόται. Συνωμοσίαν ποιήσαντες, κατεκοίμισαν ἡμᾶς. Ἐξεκῆρανα. Παρείλοντο. Λάβε, λάβε. Ὀνειροπο-

*) Aeschyl. Suppl. 999. sq.

Τέρειν' ὀπώρα δ' εὐφύλακτος οὐδαμῶς.

Θῆρες δὲ κηραίνουσι καὶ βροτοὶ τί μιν.

In Sophoclis Tragoediis superstitionibus haec vox, nisi fallor, non exstat. Euripides notione τοῦ: φορτιζέω adhibuit. Photius: Κηραίνει, τῆκει; πρὸς φθορὰν ἄγει. Unum a κῆρ, alterum a κῆρ deducendum est.

λοῦσα διώκειν Ὀρέστην, τοῦτό φησιν. [Κλαγγαίνεις Βοᾶς. Ἀλγησον ἤπαρ. Οὕτως ἄλγησον ὡς μαστιζόμενος.

V. 131. Ἀντίκεντρα. Ἴσα μαστίγων. Ἐπουρίσασα. Ἐφορήσασα τῷ Ὀρέστη. Οἰκείον δὲ τῷ πνεύματι τὸ ἐπουρίσασα. Κατισχναίνουσα. Ἐκλεπτίνουσα, πυρετῷ ἀναλίσκουσα, ὡς δοκεῖν ἀταμὸν ἀνίεναι ἀπὸ τῆς γαστρὸς αὐτοῦ. [Ἐγείρ', ἔγειρε, ὁ παρὼν χορὸς συνίστηκεν ἐκ στίχων ἱαμβικῶν τριμέτρων ἀκαταλήκτων σποράδην κειμένων ιβ'. Κόλων δὲ, ἀντισπαστικῶν μονομέτρων καὶ διμέτρων καὶ τριμέτρων καταληκτικῶν καὶ ἀκαταλήκτων καὶ βραχυκαταλήκτων κδ'. Ὡν τελευταῖος, Μιάστορ' ἐκείνου πάσσεται.] Ἐγείρ', ἔγειρε. Ἀναστήσει αὐτὰς οὐκ ἄδρόως, μιμούμενος ἐμφατικῶς τὴν ἀλήθειαν. Ἀλλ' ἐγείρεται τις πρώτη, ὥστε μὴ ἄδρόως τὸν χορὸν φθέγγασθαι.*) Ματᾶ. Μάταιον γίνεται.

V. 140. Ἡ πολλὰ. Κομματικῶς ἕκαστον κατ'ἰδίαν προενεκτέον. Αἱ γὰρ διακοπαί, πρόσφοροι τοῖς πάθεσιν. Ἐπάδομεν. Λεῖπει, δεινὰ. Ἀφερτον. Ἀφόρητον κακὸν ἐπάδομεν. Καδιπάσω. Κατεπολέμησας. [Καδιπάσω. Κατεπολέμησας. Τὸν μητραλοῖαν. Στληπτικῶς χρὴ λέγεσθαι τὸν μητραλοῖαν. β.] Τοκεῦσι πικρόν. Στληπτικῶς.

V. 151. Ἐτυψεν. Ὡς ἡνίοχος, ἔτυψέ με. Λοβόν. Λοβὸς, μέρος τοῦ ἥπατος. (Schol. ad Prometh. 494. ed. Stanl. Λοβοῦ. Τοῦ ἄκρον τοῦ ἥπατος.) Μαστίκτορος. Λεῖπει τὸ, ὡς. Τὸ περιβαρύν. Οὐ τὸ τυχόν, ἀλλὰ περισσῶς βαρύν. Κρύος ἔχειν. Ἡμᾶς φησι. Τὸ πᾶν δίκας πλέον. Παρὰ τὸ δίκαιον, τὸ πῶν

*) Explicatio vera et apta ad refutandam Blomfieldi sententiam ἄλγησον, hinc statuentis Chorum e tribus Furiis constituisse.

ῥχοντες. [Πλέον. Ἐπὲρ τὸ δίκαιον. Θρόνον. Τὸν θρόνον αὖ Ὁρέστης καθῆστο, παρέστικ ὄρᾳ φονολειβῇ ἀπὸ ποδῶν ἕως κεφαλῆς ὄλον. Τὸ δὲ γὰς ὁμφαλόν, ἀντὶ τοῦ, τὸ ἐν Πυθοῖ. Διὰ δὲ τούτων, ἀποσκευάζειν δοκοῦσι τῆς ἐπικρατίας Ὁρέστου τὸν θεόν. Πρὸς δὲ ρα κεῖν αἱμάτων. Λεῖπει ὁ, καὶ, ὥστε τὸν ὁφθαλμὸν (l. ὁμφαλόν. Eadem permutatio supra V. 40. β.) ἔχειν αἱμάτων ἄγος ἐπαίροντα.

V. 163. Ἀὐτόκλητος. Αὐτὸς αὐτόν (l. αὐτόν) καλέσας ἐπὶ τῇ μιάναι τὸν ναόν. [Παρὰ νόμον. Ἐξωνόμων. Τίω. Τιμῶν. Παλαιγενεῖς. Ἡμᾶς δηλονότι ὅσον τὸ ἐπί σοι ἀναιρήσας καὶ φονεύσας. β.] Φθίσας. Ἡμᾶς, ὅσον ἐπὶ σοι. [Ἐπαίτε γὰρ. Ἐπὶ γῆν. Ποτιτρόπαιος. Πρωτρόπαιος, ἀντὶ τοῦ, ἐναγῆς. Ἐτερον ἐν κάρᾳ. Ὡν ἐναγῆς ἐν τῇ κάρᾳ ἑαυτοῦ ἕτερον μιᾶστορα λήψεται, καὶ οἱ ἐξ αὐτοῦ δίκας ἡμῖν δώσουσιν.

V. 171. [Χωρεῖτε. Τὸ μὲν πρῶτον πρὸς πᾶσας ὁ λόγος, ἐξῆς δὲ πρὸς πᾶσας (ἴμο μίαν) ἀποδίδοται. Πτηνόν. Ταχύν. Ἀργηστήν. Λευκόν. Ὀφιν. Βέλος. β.] Ἀργηστήν ὄφιν. Τραγικώτερον ὄφιν εἶπε τὸ βέλος, διὰ τὸν ἰόν*) πτηνὸν δὲ, διὰ τὸ ἐπετερωθῆναι. Τὸ μὲν πρῶτον, πρὸς πᾶσας ὁ λόγος πρὸς μίαν δὲ ἐκάστην νῦν. Θώμιγος. Νευρᾶς.** Ἀνδρώπων ἄφρον. Τὸ αἷμα, μέλανα ἀφρόν εἶπεν. Οὐδέηπου τὸ ἔμφυτον αὐτῶν, ἀναιμόνες γὰρ εἰσιν οἱ θεοὶ, ἀλλὰ τὸ ἀπ' ἀνδρώπων ἡδραιομένον ὥς τούτῳ τροφῇ χρωμένων αὐτῶν. Ὁρόμβους. Τὰς πῆξεις τοῦ αἵματος. Καρανηστή-

*) Suppl. 896 de homine. Μαιμᾶ πείλας δίκους ὄφιν.

**) Schol. ad Pers. 459 ed. Stanl. Θωμιγὲ δὲ ἔστιν ὁ λιπτότατος σχοῖος. Μισαφορικῶς δὲ ἐνταυθα λέγει τὴν νευρὰν τοῦ τόξου. Θώμιγγος, νευρᾶς, ibid, Schol. β.

ρες. Αἱ ἀποκεφαλίζουσαι. Χλοῦνις. Ἡ ἀκμαία ἀποκοπή, παρὰ τὴν χλόην. Ἡ ἐπεὶ χλοῦνις ὁ σῆς, κάπροι δὲ συνεχῶς ἐννουχίζονται, διὰ τοῦτο τὴν ἀποκοπὴν συνίκην εἶπεν, οὐκ ἀνδρωπίνην. Ἀκρωνία. Ἐκτομὴ μορίων. (De naso, auribus etc. mutilandis intelligendum est.)

V. 180. Λευσμόν. Κακῶν ἄθροισιν ἢ λιθοβολίαν. Ἡρωδιανὸς δὲ, τὸ σύστημα καὶ ἄθροισμα. Τὸ ῥάχιν. Ἐνθα ἀνασκολοπίζονται. Ἐορτῆς. Εἰρωνικῶς ἀντὶ τοῦ, διατριβῆς. Τρόπος μορφῆς. Ἀντὶ τοῦ, διὰ τῆς μορφῆς ἑμῶν ἢ κακία τῶν τρόπων ἑμῶν διαδείκνυται. Τρίβεσθαι μύσος. Προςτρίβεσθαι. Ἀνευ βοτῆρος. Μόνοι, ὥς ἀνήμερα θηρία.

V. 190. Αὐτὸς σὺ τούτων. Οὐκ ἐπικοινωνῶν τῇ αἰτία, ἀλλὰ τοῦ παντός σὺ αἴτιος. Ἐχρησα. Ὡστε δέξασθαι τὸν φονέα, [Προστραπέσθαι. Προσελθεῖν. Ἐπέστελλον. Ἐκέλευσα αὐτόν. Καὶ τὰς (δὲ) προπομπούς. Τοῦτο κατ' ἀκισμὸν εἴρηται, ὃ φασινιδίωμα, τὰς διωκτρίας προπομπούς εἰποῦσαι, ἀκίζειν γὰρ φασὶ τὸ τὰς γυναικάς ιδιωματοεύεσθαι καὶ σεμνολογεῖν. Μολεῖν. Τμᾶς δηλονότι. β.] Τὰς προπομπούς. Ἡδικεύσαντο, τὰς διωκτρίας προπομπούς εἰποῦσαι.

V. 202. Τί γὰρ γυναικός. Τὶ προστέταχθε ποιεῖν παρὰ ἀνδροφόνου γυναικός; Αὐθέντης. Ὁ τοῦ Ἀγαμέμνονος φόνος οὐκ ἦν αὐθέντης, ὃ ἐστὶ, μιαρός.*) Ἡσυχαιτέραν. Δολιωτέραν. [Ἡσυχαιτέραν. Δολιωτέραν. Λέγῃ. Ὀνομάζῃ. β.]

*) Αὐτός in hujusmodi Compositis et consanguinitatem significat. Agamem. 1574. ed. Schütz, ἄλλην γενεάν Τερίβειν θανάτοις αὐθένταισιν. Cf. exempla, quae concessimus ad Sept. c. Theb. 655. Soph. Electr. 372. Τὸν αὐτοῦντῃν non intelligen-

V. 221. Αἷμα μητρῷον. Ἡ δίκη τοῦ μητρῷου αἵματος. Μῆνις. Μή τοι τι θεῶν μῆνιμα γένωμαι.*) Πρὸς τροπαίον. ἀκάδαρτον. Πρὸς τετριμμένον. Κατ' αὐτῶν ἐπελδόντα.**) Ἄλλοι σιν οἴκοις. Ἄλλοις προστριψάμενον τὸ μῦθος.

V. 236. Φραδαῖς. Ταῖς ἐννοίαις. (Choeph. 886. ed. nov. Θεόδεν ἐξ φραδαῖσιν ὠρμημένος.) Τετραυματισμένον. Ὡς ἀντόχημα αἵματος ὄντος Ὀρέστον, καὶ μαινόντας τὴν γῆν ἕς ἐφάψηται. Τὸ μὲν ἀπορρέειν

dum de consanguinitate. Lycophron, Cassandr. 440. αὐτοκτοίῃς σφαγαῖσι de mutua caede Mopsi et Amphilochi, ibid. 437. 438. Ἡμεὶς ξυγαίμους πατέρας αἱ νυκτὸς κόραι πρὸς αὐτοφόντου στρήνοι ἡλισσάν μέρου. ibid. 1446 αὐθαίμων ἱμὸς Consanguineus meus. Huc quodammodo pertinent: αὐτακαίγητος αὐθάμιμος, αὐτανίψιος. etc.

*) Choeph. 282 sq. ed. nov. Βαρῶν τ' ἀπείργειν οὐχ ὀρμήνῃ πατέρας Μῆνιν. Supplic. 173 sq. ed. Schütz. Ἰούς ἰὰ Μῆνις μάστιγι ἐκ θεῶν. Iliad. IX. 502 sqq.

Καὶ γὰρ τε Λιταί εἰσι Διὸς κοῦραι μέγαλοι,
αἱ ῥά τε καὶ μετόπισθ' Ἀτης ἀλέγουσι κιοῦσαι.
Ὅς μὲν τ' αἰδέσεται κόρυας Διὸς, ἄσπον ἰούσας,
τὸν δὲ μέγ' ὤνησαν, καὶ τ' ἔκλυνον εὐξαμένοιο·
ὃς δὲ κ' ἀνήνηται, καὶ τε στερεῶς ἀποείπη,
λίσσανται δ' ἄρα ταίγε Δία Κρονίωνα κιοῦσαι,
τῷ Ἀτὴν ἄμ' ἐπεσθαι, ἵνα βλαφθεὶς ἀποτίσῃ.

Graecos, imprimis poetas diis sensum et sermonem hominum tribuere, satis notum, quod et l. n. factum.

**) Vide, quae conguessimus ad Choeph. 328 sqq. 707. Agam. 1573 sq. ἄλλῃ γενεᾷ Τρίβιν θανάτοις αὐθιγαῖσιν. 1053 sqq. Οὔτοι θυγαῖαν τῇδ' ἱμοὶ σχολὴ πάρα Τρίβιν. Quorum hoc aliter dictum videtur. Supra 186.

ὁ αἷμα, παραδοξολογίας ἐστὶ τραγικῆς. "Ορα δὲ μὴ
κβαίνει τὴν πίστιν, ὁ ἀπὸ Ἄργους εἰς Δελφούς ἦκων,
ἵτα ἐκεῖθεν εἰς Ἀθήνας, καὶ ἔτι αἷμα στάζον ἀπὸ τοῦ
ἴφους. Φαντασία οὖν ἀμήχανος. Ἀλλὰ καὶ συγκέ-
νται τῇ παραδοξολογίᾳ. *) Ἀνδροκμήσι. Μεγα-
ροκμήσι. (Haec explicatio nullo modo probari po-
test. Vide Notas.)

V. 240. Σπλάγχχνον. Τὸ ἡμέτερον. Ἀπτέ-
ροις. "Οτι μὴ πτερωτὰς εἰσῆγαγεν αὐτάς.**) Κα-
ταπτακώς. Καταπτήξας πρὸς τῷ ἀγάλματι.***) Προ-
γελᾷ. Προσσαινει. [Θέλει καὶ προσέρχεται. β.]****) "Ορα,
ἔρα. Τὸ αὐτὸ πρόσωπόν ἐστι. Ἀτίτας. Ἀτιμώρητος.
Ἐλεχθεῖς θεῶς. Ἀνδ' ὦν ἡμῖν χρεωστέϊ, πρόσφνξ,
θέλει γενέσθαι τῆς θεοῦ.

*) Iudicium, quod iudicem Franco-Gallum deceret, cujus modi
phantasiam ad calculum rationis vocandi et modi quidem
ἀληγοῦσάτου vestigia in Euripidis Tragoediis reperiuntur.
Electr. 523 sqq. Non aequè male, male tamen iudicat
Phoeniss. 751. Vide quae notavimus ad Sept. c. Theb. 351.
Choeph. 156.

**) Quatuor Furiae in templo Apollinis Orestem persequentes,
alis instructae sunt faces in manibus gestantes in Anagly-
pho, de quo consule Winkelmannum Tom. IV. p. 350.
Not. 363. Aelian. IX. 29.

**) Πήσσω metaphorice ab avibus translatus esse et signifi-
care, alas prae metu dimittere, Blomfieldus contendit in
Glossario in Prometh. V. 29. Sed proprie est, prae metu
fugere et sese abscondere.

***) Γελαῶν de omnibus, quae sensibus blandiuntur, dici potest.
Notum est γέλασμα. Prometh. 89. sq. ποτίων τε κυμάτων
Ἀντίθρον γέλασμα, ubi Blomfieldus exempla conegessit in
Glossario, quibus adde Catull. Epithaf. 285. Domus
jucundo risit odore, quod cum l. n. praecipue com-

V. 250. Οὐ πάρεστιν. Οὐ πάρεστιν αὐτῷ νικῆσαι ἡμᾶς. Δυσαγκόμιστον. Τὸ ἀπαξ χυθὲν αἷμα, δυσ-
 ιατον. Τὸ διερὸν. Πᾶν διερὸν ἐκκεχυμένον εἰς τὴν
 γῆν, δυσαγκόμιστον. Τοιοῦτο οὖν καὶ τὸ αἷμα. "Ἄλλως
 διερὸν, τὸ βρέξαν τὴν γῆν. Προφείν. Καταπίνειν.)
 Πέλανον. Θρόμβον αἵματος.

V. 261. Εἴθ' υννος. Δικαστής. Δελτογράφῳ.
 *Εφορᾷ δὲ πάντα, ἀναγραφόμενος αὐτὰ τῇ ἰδίᾳ δέλτῳ**) [Ἐγὼ, διδασκῶν εἰς τὰς ἀκατοῖς. Εἰσδούς διπλῆς μερικῆς δό-
 περιόδου. Οἱ δὲ στίχοι εἰσὶν ἱαμβικοὶ τρίμετροι ἀκα-
 τάληκτοι λά. Ὦν τελευταῖος, "Τμνον δ' ἀκούσῃ τόνδε
 δέσιμον σέθεν.] Βρίξει. Κοιμᾶται.**) *Ἐκπλυτον.
 Ἐκκεκαθαρμένον.

V. 273. Ἀβλαβεῖ ξυνουσίᾳ. Ἐβλάπτοντο γὰρ
 οἱ μυσσάροι (l. μυσσαροῖς v. Pors. Advers. p. 140.) ξυν-
 τυγχάνοντες. Αὐτόν τε. Λεῖπει, ἐμέ. Odys. X. 27.
 αὐτῶν γὰρ ἀπωλόμεθ' ἀφραδίῃσιν). Καὶ τὸν Ἀρ-
 γεῖον λεῶν. Ὡς τότε συμμαχοῦντων Ἀργείων Ἀθη-
 ναίοις. Τρίτωνος. "Ὅτι διὰ τοῦτο οἶεται αὐτὴν Τρι-

parandum. Aristoph. Pac. 601. Φυτὰ προσγελάσται σι. Horat.
 Od. lib. II. IV. 13. Ille terrarum mihi praeter omnes An-
 gulus ridet.

*) Sophoc. Trach. 1054 sq. πνύμονός τ' ἀρτηρίας ῥοφαῖ ξυνοικῶν
 Schol. P. ἐκπίπτει.

**) Supplic. 182. Αἰνῶ, φυλάξαι τὰμ' ἔπη δειλουμένας. Schol.
 Δελ. Ἀπογραφόμενας. Prometh. 788. πολυδονοι πλανῆν φερέω,
 "Ἡ ἐγγράφου σὺ μνήμοισιν δέλτοις φεινῶν. ubi vide Blonfield.
 Glossar. et Ernest. ad Callim. h. in Cer. 57.

*** Metaphora non rara, Soph. Philoct. 650 Κοιμῶ τόδ' ἔλκος
 Agam. 353. Ἐγγύγορον τὸ πῆμα. Eur. Electr. 41. εὐδοντα
 φέρον.

τογένειαν. [καλεῖσθαι] [Τίθησιν ὀρθόν. Καταβάλλει γὰρ ἢ ὀρθοῦ. β.] Θρασὺς ταγοῦχος. Ως θρασὺς ἡγεμών. Ἀρμόττουσα δὲ ἡ εὐχή· δέεται γὰρ ἰδρανοὺς βοηδοῦ. Ὅπως γένοιτο. Τὸ ἐξῆς, ἔλδοι, ὅπως γένοιτο.

V. 290. Ἀναίματον. Ὁ μὴδὲ αἷμα σχήσων ἐξ ἑμῶν, ἀλλὰ γενησόμενος σκιά· ροφήσομεν γὰρ σου τὸ αἷμα. Ἡ ἐναίματον, ἀντὶ τοῦ, ζῶντά σε νεκρὸν ποιήσομεν. (Male.) Οὐδ' ἀντιφωνεῖς. Οὐκ ἀποκρίνη· ἢ, ἀντὶ τοῦ, οὐδὲ ἀντιφωνήσεις μοι ἀλλὰ καὶ βουλομένου λαλεῖν, τὸ φδέγμα σου δεθήσεται.

V. 295. Ἄγε δὴ καὶ χορὸν ᾤψωμεν. Ὁ παρὼν χορὸς συνέστηκεν ἐκ κώλων ἀναπαιστικῶν ἰε. Ὡν τὰ μὲν ἴσθι διμετρα ἀκατάληκτα, τὰ δὲ καὶ ἦτοι ἐφθημιμερῆ, τὰ δὲ πενθημιμερῆ, τὰ δὲ μονόμετρα.] Μουσάν στυγεράν. Ὡς ἐπὶ νεκρῷ. Λάχη. Τοὺς κλήρονς ἡμῶν. Ἀπὸ κοινοῦ δὲ τὸ, δεδόκηκε. Δεδόκηκεν ἡμῖν λέξαι τίνα τρόπον τὰ κατ' ἀνδρώπους λάχῃ ἐφοδεύομεν. Ἐπινωμάστας. Ἐπισκοπεῖ*) Στάσις δὲ τὸ σύστημα.

V. 305. Χεῖρας φονίας ἐπικρύπτει. Τὸν νόμον κρύψαι θέλει. Τοῖσι θανοῦσι. Τοῖς ἀναι-

) Sept. c. Theb. 851. Τὸν δυσκίλαδόν θ' ὕμνον Ἑρινύας. Ibidem 852 sq. Ἀῖδα τ' Ἐχθρὸν παιᾶν' ἐπιμέλπειν, et alia hujusmodi exstant.

*) Hom. hymn. in Cerer. 374. Ἀμφὶ ἐ νωμήσας ubi Matthiae in Animadversionibus praeter Sept. c. Theb. 25. ἐν ὧσι νωμῶν, καὶ φρεσὶν citat. Oed. T. 300. ὦ πάντα νωμῶν, Τειρεσία, διδάκτά τς, κ. τ. λ. ubi vid. Musgrav. Odyss. XII. 255. XVIII. 216. XX. 257. Herodot. IV. 128. νωμοῦντες οὐν σῖτα ἀναιτρεομένους. Hes. Scut. Herc. 462. δουρατὶ νωμήσας, ε. σκοπήσας, τιτυσκόμενος. Phoeniss. 1256 sq. ἐμπύρους τ' ἀκμήας Ρήξεις τ' ἐνώμων.

μεθεῖσι [Μᾶτερ, ἃ μ' ἔτικτες. Ἡ μονοστροφικὴ αὕτη περίοδος κώλων ἐστὶ χοριαμβικῶν κθ'. Ὡν τὰ μὲν εἰσιν ἡμιόλια· τὰ δὲ δίμετρα καταληκτικά καὶ ἀκατάληκτα· τὰ δὲ, τρίμετρα. Ὡν τελευταῖον, — μικτός, αἰῶν βροτούς.] Μᾶτερ. Ἐπεὶ ὑπὲρ τῆς μητρὸς Ὀρέστου ἀγωνίζονται, οἰκείως τὴν μητέρα ἐαυτῶν ὀνομάζουσι (Vereor, ne nimis λεπτολογῇ Grammaticus, huius notae auctor.) Καὶ δεδορκόσι. Ζῶσι καὶ θανοῦσιν ἐκδικον.**) Ματρῶιον ἀγνισμα. Τὸν τῷ ἰδίῳ θανάτῳ ἀφαγνισθῆναι τὸν φόνον τῆς μητρὸς. Ἀγνισμα δέ τινες εὐφήμως, τὸ μόλυσμα.**) [Ματρῶιον. Μητρῶϊον ἐστὶ δὲ συνίησις. β.] Φρενοδαλίας. Παρακίνησις τοῦ (τῶν) φρενῶν. Ἔμνος ἐξ. Ἐπὶ Ὀρέστῃ δὲ μέλλοντι θύεσθαι, λεχθίσεται ὕμνος ἐξ ἡμῶν, ὡς ἐπὶ ἱερείᾳ. Παρακόπα, ἤγουν, ὅς αὐτοῦ τὰς φρένας παρακόψει.***)

V. 314. Δέσμιος φρένῶν. Ὁ δεσμευθὼν αὐτοῦ τὰς φρένας. Ἀφόρμικτος. Οὐ γὰρ σὺν ὀργάνικοις μουσικοῖς γίνεται οὗτος ὁ ὕμνος. Αἰῶν βροτούς. Ο ξηραίνων τοὺς βροτούς. Διανταία. Ἡ διαμπαῖς

*) Βλέπειν de vita saepissime dici, satis notum est.

**) Supplic. 229 sqq.

*) Ὀρνιδὸς ὄρνις πῶς ἂν ἀγνεύοι φαγών,

Πῶς δ' ἂν καμῶν ἀκουσαν ἀκοντος πάρα

Ἀγνὸς γένοιτ' ἂν;

Soph. Trach. 258. ἀλλ' ὅθ' ἀγνὸς ἦν de Hercule dictum, postquam caedem Iphiti expiaverat.

***) Agam. 227. Αἰσχρόμητις παρακοπά. 228. παρακοπά πρωτόπημον. Παρακόπτω et προέπτω comparanda sunt cum πρωτόπτω progredior. Ὑπέρκοπος minime huc pertinet, sed a substantivo κόπος pro κόμπος formatum est, cuiusmodi et alia Adjectiva exstant. e. c. ὑπερήνωρ, ὑπέρθυμος, ὑπέρθιος, ὑπέρμορος etc. Qui ὑπέρκοπος ubique scribendum putant, obliiti

τιμωρομένην.*) Αὐτοσυργίαις. Αὐτοφονίαις.***) Τοῖς
ὁμαρτεῖν. Τούτοις ἡμᾶς ἀκολουθεῖν, ἕως ἀποδάνῃ
ὁ τοιοῦτος. Θανῶν. Λεῖπει τὸ, γίνεται. Ἴνα ἦ,
οὐκ ἐλεύθερος γίνεται, ἀλλὰ πόλιν κολάζεται. Ἐπὶ
δὲ τῷ. Ἐφύμνιον αὐτῷ χρῆται. Λέγεται δὲ καὶ με-
σόφδεγμα.

V. 321. [Γιγνόμεναισι λάχῃ. Ὁ παρὼν χο-
ρὸς συνέστηκεν ἐκ κώλων χοριαμβικῶν γβ'. Ὡν τὰ μὲν
ἐστὶν ἡμιόλια· τὰ δὲ, δίμετρα καταληκτικὰ καὶ ἀκα-
τάληκτα· τὰ δὲ, τρίμετρα καταληκτικὰ καὶ βρα-
χυκατάληκτα καὶ ἀκατάληκτα. Ὡν τελευταῖον, Τάξι-
ν γ' ἔχουσα καὶ δυσηλίον κνέφας· δς μόνος ἰαμβικός ἐστὶ
τρίμετρος.] Λάχῃ. γέρα.***) Ἀθανάτων δ' ἀπέ-

sunt mutare μελικομπῶν αἰδῶν, quod occurrit apud
Pindarum. Vid. Nem. II. 46. Ibidem corrigant Sept. c.
Th. 449. μυκτηροκόμποι· et omnia κόμπων κομπασματα κομ-
ποφανειολόγημονα, Dawesio-Porsonianis suspecta. Etym. Magn.
Παράκοπος, ὁ φρενοπληξ· ἀπὸ τοῦ κόπτειν καὶ παρα.

- *) Hoc adjectivum metaphorice positum non legi; apud Sopho-
clem tamen in Tragoediis deperditis lectum fuisse videtur.
Cf. Lexicon Sophocli. v. Ἀνταῖαν, ἐκτοπον, χαλεπὴν. Σοφ.
Ἀκρίσιον. Ἀνταῖας, πολέμιας, ἐχθρας. Σοφ. Πολυίδην. Hesych.
**) Vox ἐρδεῖν per euphemismum de facinoribus et caede fre-
quentabatur. Soph. Philoct. 684. οἱ οὐτ' ἐρδεαι τιν', οὔτε
νοσφίσας. Choeph. 419. Ἐπρασσε δ' αἰ ἐρδῖν, ὧδε θάπτει.
Antig. 52. αὐτοσυργῶ χειρὶ de manibus Oedipi, qui oculos
suos perforaverat. Nisi hoc de obcaecatione spontanea,
sua ipsa manu perpetrata intelligendum, ut Lycophron.
Cassandr. 466. sq. de Ajace.

ἀφρευσας λυγρῶν

Πηδῆμα πρὸς κινδυνὸς αὐτοσυργῶς σφαγῆς. Sic παισυργία
non nisi malo sensu occurrit.

- ***) Choeph. 347. sq.

Βασιλεὺς γὰρ ἦς, ὅφρ' ἔζης,

χειν. Μὴ πλησιάζειν ἡμᾶς τοῖς θεοῖς. Παλλεύκων.
Οὐδαμοῦ ὅπου ἐορτὴ καὶ ἀμπεχόνῃ καθαρά, πάρεμι.
Ὅταν Ἄρης. Ὅταν τις ἐχθρὸς συγγενῆς ὦν τὸν
συγγενῇ φονεῖσθ. Πίθασος. Οἰκείος, φίλος. Ἐπὶ
τὸν, ὦ. Διὰ μένου, τῷ, ὦ. Αἵματος νέου. Διὰ
τὸ νέον αἷμα τοῦ νεωστὶ εἰργασμένου.

V. 331. Ἐμαῖσι λίταῖς. Εὐχομαι τοῖς θεοῖς
τελεῖσθαι μὲν τὸ βούλημα, καὶ μὴ εἰς μάχην μοι ἔλθεῖν.
(Explicatio non probabilis) Ἐθνος τόδε. Τὸ τῶν
φορέων. Κατὰ γὰρ μινύθουσιν. Καὶ τοὺς ὑψη-
λοὺς καθαιροῦμεν. Τανυδρόμοις. Τοῖς τανυδρό-
μοις αὐτῶν κώλοις ἐπάγουσα τὰ ἀφαλερά μου κῶλα.)
Ἡ ἀπ' ἄλλης ἀρχῆς, καὶ τοῖς τανυδρόμοις γίνεται σφα-
λερὰ τὰ κῶλα, διὰ τὴν ἐπιούσαν αὐτοῖς ἄτην δύσφορον
ἐπ' ἐμῷ. Οἶον, καὶ ταχέδρομοι οὐ δύνανται με ἐκφυ-
γεῖν. (Τανυδρόμοις. Cf. Soph. Aiac. 837. σεμνὰς Ἐριν-
νυς τανύποδας.)

V. 342. Πίπτων δ' οὐκ οἶδε. Περιφρονῶν
(παραφρονῶν conj. Stānl.) γὰρ οὐκ αἰσθάνεται τοῦ
κακοῦ. Κνέφας. Σκότος φρενῶν. Τὸ μῦθος κνέφας
εἶρηκε. Πολύστονος φάτις. Κακὴ δὲ φήμη περὶ
τοῦ αὐτοῦ οἶκον λέγεται. Εὐμήχανοι. Δείπει τὸ, ἐσ-
μέν. Ἡμεῖς γὰρ εὐμήχανοί ἐσμεν, ἐπιτελεστικά, καὶ τῶν
κακῶν μνήμονες. Δυσπαρήγοροι. Οὐ ταχέως παρηγοροῦ-
μεναι ἐπὶ βροτῶν. Λάχη θεῶν. Ἀφορισμένα τῶν θεῶν

Μόριμον λάχος πιμπλάτων
Χεροῖν πεισιβροτόν τε βύκτρον.

Supra 315. Infra 350.

*) Recte. Dictum pro υποσκιῶν τοὺς τανυδρόμους. Eubulus de
vino: υποσκιῶν ῥαπτα τοὺς περμύκτας. Et σφάλλειν saepius
occurrit. Vide Spanhem. not. ad Sophocl. Ajac. 452 apud
Osann, dissert. de Soph. Ajace pag. 108.

τῷ προσόντι αὐτοῖς σκότει. "Αλλως μετερχόμεναι λάχην
ἐπὲρ οὐ τιμώμεθα ὑπὸ θεῶν. (Ἰμο ἀτιμώμεθα). Δυσοδό-
παίπαλα, Δυσπαράβαντα καὶ τραχέα ζῶσι καὶ τοῖς θνη-
τοισι. Τὸν μοιρόκραντον. Τὸν ὑπὸ μοιρῶν καὶ
θεῶν τετελεσμένον. (Choeph. 583. μοιρόκραντον ἡμαρ.)
Ἐπὶ δέ μοι. Ἐπεστι.

V. 336 [Πρόσωθεν ἐξήκουσα. Εἰσδεῖς δι-
πλῆς μονοστροφικῆς συνεχοῦς. Οἱ δὲ στίχοι εἰσὶν
ιαμβικοί τρίμετροι ἀκατάληκτοι ρβ'. Ὡν τελευταῖος,
Ὅρκον περῶντας μηδὲν ἔκδικον φρεσίν.] Πρόσωθεν
ἐξήκουσα. Ἐπὶ ὀχήματος ἔρχεται. Ἀπὸ Σκαμάν-
δρου. Μιτυληναῖοι ἐμάχοντο πρὸς Ἀθηναίους περὶ
πόλεως Σιγείου. ἔδοξεν οὖν μονομαχίᾳ λύσαι τὸν πό-
λεμον καὶ ἐπὲρ μὲν Μιτυληναίων ἐπολέμει Πιττακός,
ἐπὲρ δὲ Ἀθηναίων, Φρόνων. Ἡττηθέντος δὲ Φρόνωνος
διελύθη τὰ τῆς μάχης. Ἔοικεν οὖν παρορμαῖν Ἀθηναί-
ους ὁ Αἰσχύλος εἰς τὸ ἀντέχουσθαι πάλιν Σιγείου,
λέγων τὴν θεὸν ἐκείθεν ἐληλυθέναι.*) Καταφθα-
τορμένην. Καταφθάνουσιν.

V. 370. Κόλπον αἰγίδος. Ὡς ἀρμένῳ χρωμένη
τῇ αἰγίδι. Σπαρτῶν γένει. Τῶν σπειρομένων.
Ἄμορφον. Ἄμορφος οὖσα, οὐ δυνήσῃ με ἐφ' οἷς

*) Eorum, quae ad rempublicam spectabant, mentionem non
semel fieri in Tragoediis Graecorum, notum est: Schol.
ad Soph. Oed. Col. 457. ταῦτα δὲ εἰκὸς ποιητικώτερον ὑπὸ τοῦ
Σοφοκλείους πεπλάσθαι ἐπὶ θρασυΐᾳ τῶν Ἀθηναίων πολλὰ χεῖ
δὲ οἱ τραγικοὶ Χαρίζονται ταῖς πατρίσιν ἔνια, neque talia vitu-
peranda videntur, dummodo ne nimis evagentur poetae, id
quod ab Euripide pessime factum vide-mus in Andromacha
446 sqq. Neque locus V. 586 sqq. habet, quo se commendat.

αἶπον ἀντιψέξαι. (Explicatio minime probanda. Sensus est: aliquem ob deformitatem conviciari injustum est.) Αἶανῃ. Σκοτεινά. Ἡ θρηνητικά, καὶ αἰάζειν ποιοῦντα.*) Ἐπώνυμους. Τὰ ἐπώνυμα οἷς καλεῖσθαι. Ὅπου. Ἐν τῷ ᾄδῃ.

V. 390. Ἐπιβόρριζει. Ἐπιβοᾶς, ἐπιβάλλεις. Ἀλλῆς ἀνάγκης. Ἐν ἐρωτήσῃ, μὴ ἐξ ἀνάγκης τοῦτο πεποιήκῃ; Δυοῖν παρόντων. Τμῖν μὲν, κατηγορεῖν ἐκείνῃ δὲ, ἀπολογεῖσθαι. Μηδὲ δίκην δικάσῃς πρὶν ἀμφοῖν μῦθον ἀκούσῃς. Ἄλλως δυοῖν, σοῦ καὶ Ὁρέστου (Recte). Ἀλλ' ὄρκον οὐδέξαιτ' ἄν. Μὴ πρότεινε αὐτῷ ὄρκον, καὶ διὰ τοῦτο θέλει νικᾶν. Οὕτως, φησὶ, φανερόν ἐστι τὸ κατ' αὐτὸν, ὥς μήτε αὐτὸν δύρασθαι ὁμόσαι ὅτι οὐκ ἔστι τοιοῦτος, μήτε θέλειν ἡμᾶς ὄρκον αἰτῆσαι, εἰ δικαίως αὐτὸν κολάζομεν.**) Ὅρκοις τὰ μὴ δίκαια. Οὐκ ὀφείλει ὁ ἀδικῶν ὄρκον φεύγειν τὴν κατηγορίαν ἐπισημάνει γάρ.

V. 401. Ἐπαξίων. Ἀξίων οὖσαν γονέων.**) Ψόγον. Ἀντὶ τοῦ, ἔγκλημα. Προσίκτωρ. Ὁν τρόπον ἀκείνους προσεκάθητο τῷ ναῦ τοῦ Διὸς καθαρισθῆσόμενος. Πρῶτος γάρ Ἰξίων, φόνον ποιήσας, ἐκαθαρίσθη ἐπὶ Διός.****) Ἀμείβοι. Ἀποκρίνον μοι

*) Soph. Ajac. 672. νικτὸς αἰανὴς κύκλος ubi Hermannus αἰανὴς edidit, majorem auctoritatem secutus. Exempla hujus vocis vide apud Blomfieldum in not. ad Pers. 935.

**) Cf. Bekker. Anecd. I. p. 239. v. Διωμοσία p. 186. v. Διωμοσία καὶ Ἀντιωμοσία. Harpocrat. v. Ἀντιωμοσία et Διωμοσία.

***). Male. ἀξία ἰσαξίων pleonastice dictum, digna cui digna obtingant, pro, omnino digna.

****) Schol. ad Pindar. Pyth. II. 71. (39. ed. Boekh. quem consule) τοῦ δὲ μύσους μηδενὸς καθαρίζαντος τὸν Ἰξίωνα, ἀποστρα-

ἐδ' εὐγνωστον. Προστρόπαιος. Ἐναγής. Πα-
αμναῖον. φονέα.*)

V. 418. Οἴκοισι. Καὶ εἰς οἶκον εἰσῆλθον, καὶ
δάτων μετέλαβον.***) Φροντίδα. Τὴν τοῦ μύσου,
Ἀρμόστορα. Διάκτορα, βασιλέα.***) Ξὺν δ' σὺ.

φίτων δὲ αὐτὸν καὶ τῶν ἄλλων θιῶν, ὁ Ζεὺς οἰκτεῖρας ἐκείνης
μὲν αὐτὸν τοῦ φόνου.

) Α παλάμη originem ducit, eademque ratione, qua αὐτοχει-
notionem homicidae accepit. Soph. Electr. 587. ἦτις (Cly-
taemnestra) ξυνουδαίῃ τῇ παλαμναίῃ (Aegistho) ubi Schol.
Παλ. Φονεῖ. παλαμναῖος, ὁ ταῖς οἰκείαις χειρὶ φόνον ἐργα-
σάμενος. Trachin. 1206.

οἱ μοι μάλ' ἀδίδις, οἶά μ' ἐκκαλῇ, πάτερ,
φονέα γενέσθαι καὶ παλαμναῖον σέθεν;

Schol. Παλ. ἀλάστορα, αὐτόχειρα. Etym. Magn. Πα-
λαμναῖος, ὁ τοὺς αὐτοχειρὶ φονεύσαντας τιμωρούμενος, Ζεὺς
παλαμναῖος λέγεται καὶ ἐν Χαλκίδι παλαμναῖος, καὶ ὅστις δὲ
τις τῶν θνητῶν, παλαμναῖα καλουμένη. καὶ ὁ ἐχθρὸς δὲ καὶ πο-
λέμιος παλαμναῖος καλεῖται, ὁ διὰ χειρῶν καταγωνιζόμενος τὴν
μάχην, παρὰ τὴν παλάμην. παλαμναῖος, φονεὺς, ἀντίθετος τῇ
θιῇ, μεμιασμένος, πικρὸς, φόνιος, σοβαρὸς. παλαμναῖος γὰρ
οἱ Ἀττικοὶ τὸ διὰ χειρὸς ἐργάζεσθαι. γίνεσθαι παλαμναῖος, καὶ πα-
λαμναῖος ἐξ αὐτοῦ. Cf. Lexic. Gudian. p. 448. 449. 628.
Apollon. Rhod. IV. 709.

Ζῆνα, παλαμναίων τιμήορον ἱκεσιδῶν.

) Choeph. 280. sqq.

Καὶ τοῖς τοιούτοις οὔτε κρατῆρος μέρος
εἶναι μετασχεῖν, οὐ φιλοσπόνδον λιβὸς,
Βῶμων τ' ἀπείργειν οὐχ ὀρωμένην πατρός
Μῆνιν δέχεσθαι οὔτε συλλέγειν τινα.

*) Noti sunt Ἀρμοσται Lacedaemoniorum. Soph. Oed. C. 907. sq.
νῦν δ' οὐδ' ἄλλοις τοῖς νόμοις εἰσῆλθ' ἔχω;
τούτοισιν, οὐκ ἄλλοισιν ἁρμοσθήσεται.

Διὰ τούτων φιλοποιεῖται τὴν θεόν. Κελαινόφρων. Δολιόφρων.*) Ποικίλοις ἀγρεύμασι. Τῷ πέπλῳ.**)

V. 427. Λουτρῶν ἐξεμαρτύρει. Ἐκέρυττε τὸν διὰ τῆς ἐπιχύσεως τῶν λουτρῶν γενόμενον αὐτῷ φόνον. Λέγεται γὰρ μετὰ τὸ φονεῦσαι, γυμνὸν ἐξαγαγεῖν καὶ δεῖξαι τοῖς πολίταις **). Καὶ τῶνδε κοινῇ. Πάντων. Τοῦτο δὲ πρὸς τὸ, Ἄλλης ἀνάγκης οὔτινος τρέων κότον; Τάδ' αἰνέσω. Τὰ κατὰ τὴν σὴν κρίσιν ἀποβαίροντα, ὅποια ἂν ᾖ, ἐπαινέσω.

V. 436. Εἴ τις οἶεται. Εἴ τις οἶεται τὸ πρᾶγμα τότε βροτὸς δικάζειν, μείζον ἢ κατὰ ἀνθρώπους οἶεται. (Explicandum, τὸ πρᾶγμα μείζον ἢ τις αἰεται, εἴ τις οἶεται τότε πρᾶγμα δικάζειν.) Ἐμοὶ δὲ περὶ φόνων δικάζειν, οὐχ ὅσιον. Ὁ ξυμπαικτοῦ δίκας. Φόνους ἑφ' οἷς ταχέως μνηύουσιν Ἐριννίδες. Κατηρυττός. Τέλειος τὴν ἡλικίαν. Τοῦτο δὲ ἀπὸ τῶν ζώων. Ἀβλαβῆς δόμοις. Διὰ τούτου ἐλπίδας αὐτῷ χρηστὰς ὑποτίθουσιν.

V. 441. Αἰροῦμαι πόλει. Δέχομαι ἐν τῇ πόλει. Οὐκ εὐπέμπελον. (Εὐπέμπ.) Εὐπαραίτητον, εὐχερῇ, εὐάρεστον. Δυσάρεστοι φύσει εἰσὶν αὐταί.***) Τυχούσαι Ἀντὶ τοῦ, τυχουσῶν.

*) Haec explicatio non satis accurata est, cf. infra 758.
κοῖμα κελαινοῦ κύματος πικρὸν μένος.

**) Choeph. 930.

Ἄγρευμα θηρὸς, ἢ νεκροῦ ποδένδυντον
Δροίτης κατασκήνωμα, δίκτυον μὲν οὖν.
Ἀρκυν δ' ἂν εἴποις καὶ ποδιστήρας πέπλους.

Adde Agam. 1383 sqq.

**) Agamemnonem caesum in scena spectatōribus visum esse patet ex Agamem. 1405 sq. 1415. 1434. 1473 sqq. et aliis locis.

****) Etym. M. Δυσπίεφλος, δυσάρεστος, δυσπειθής, δυσκίνητος, χα-

V. 747. Πέμπειν δὲ. Πέμπειν αὐτὰς ἀμηνί-
ως, δυσχερές ἐστίν ἐμοί. Ἐπέσκηψεν τόδε. Ὡς
κηπτὸς ἐπῆλθεν. (Tragici hanc vocem frequentant).
χρόνον δικαστὰς. Οἷον ἐνόρκους δικαστὰς ἐγώ
ἦσω. Ἐγὼ δῆσω χρόνον. Διετέλεσε γὰρ τὸ Ἄρει-
παγκτικὸν συνέδριον. (En iudicium civium juratorum
erantiquum). Τμεῖς δὲ μαρτύρια. Τμεῖς δὲ ὄρ-
ους αὐτὸν αἰτήσατε. Τῶν ἐμῶν τὰ βέλτατα. Τὰ
έλτιστα. [Τὰ βέλτατα. Ἦγουν βέλτιστα. β.] Ὁρ-
ον περῶντας. Ὁρκον διδόντας.

V. 456. [Nῦν καταστροφαι νέων. Ὁ παρὼν
ορὸς συνέστηκεν ἐκ κώλων χοριαμβικῶν οβ'. Ὡν τὰ
ἐν ἐστὶν ἡμιολία· τὰ δὲ, διμετρα καταληκτικά καὶ ἀκα-
τάληκτα καὶ βραχυκατάληκτα· τὰ δὲ, τρίμετρα κατα-
ληκτικά καὶ ἀκατάληκτα καὶ βραχυκατάληκτα. Ὡν
εἰλενταῖος, Ὡλετ' ἀκλαυτος, αἷστος.] Nῦν κατα-
στροφαι. Ἀθηνᾶ ἀπῆλθεν εὐτρεπίσαι δικαστὰς. Ὁ

ἡσπός, μαμφίμορος. Εἰ δὲ σὲ νουτιλῆς δυσπεφέλου ἡμερὸς αἰεῖ.
(Hesiod. Ἐργ. κ. Ἡμ. 722.) εἴρεται ἀπὸ μεταφορᾶς τῶν δυσ-
πεπτοῦντων σιτίων. Iliad. XVI. 748 εἰ καὶ δυσπεφέλος εἴη.
Πεμπίλος bis occurrit in Lycophronis Cassandra 682.

Καὶ νεκρόμαντιν πέμπελον διζήσεται
et 826.

Καὶ πέμπελον γραῦν μαρμαρομένην δέμας.
Quod Grammatici de senectute intelligunt, παρὰ τὸ ἔδη
πέμπισθαι πρὸς τὸν Αἰδην. Cf. Etym. M. et Lex. Gud. Quae
explicatio ex versibus allatis petita videtur, nulloque modo
satisfacit. Lycophronem vero verba, quorum sensum non
perspexerat, male adhibuisse, valde probabile est. Vide
quae Tzetz. adnotavit ad v. 855. Α πέμπω originem ducere
videtur, ut εὐπαλῆς, δυσπαλῆς a πάλλω, habilis a verbo
habeo.

δὲ Ὀρέστης ἱκετεύων μένει. Αἱ δὲ Ἐρινυῖες φρουροῦσιν αὐτόν. Μέλος δὲ οἰκίῳ ἄδουσι τῇ ἑαυτῶν προαιρέσει. Ἡ δὲ τὸ δ' ἔργον. Τὸ μητροκτονεῖν. Βροτοσκόπα τῶν τῶν βροτοῦ σκοποῦντων. Μαινάδων. Ἡμὲς δηλονότι.

V. 464. Πάντ' ἐφήσω μόρον. Οὐκέτι τινα μὲν ἔργον ἡγήσομαι μόρον, τινα δὲ οὐκ ἀλλὰ πάντα ἐφήσω μόρον, ὅπως τις βούλεται ἀναιρεῖν. Οὐ τιμωρήσω τοὺς ἀδικουμένους, ἀλλὰ συγχωρήσω ἀλλήλους ἀναιρεῖν. Πέσσεται δ' ἄλλος. Ἀεὶ τῶν ἀλλήλων ἀκούσονται, καὶ οὐ γίνεταί τις ἀνάπαντος. Τπόδοσιν. Διαδοχὴν. Μάταιον παρηγορεῖ. Παθὼν δέ τις, μάτην ἑαυτὸν παραμυθεῖται τῇ εἰς ἡμᾶς ἐλπίδι. Ἡ, ἕκαστος δὲ τοῦ φονέως παρηγορηθήσεται. Τλήμων γὰρ ὁ ἀναιδής *). δ' ὧδε τλήμων. (Sensus h. l. est: Alii ab aliis a periculis inflicta mala proferentes, remedia aemulorum quaerent, impes autem consilii frustra eos consolastudebunt).

Vers. 468. Κικλησκέτω. Ἡμᾶς δηλονότι ὁρῶμενος. Θροῶν. Ταῦτά τις. Ἀναιρούμενός' πτῆρ ἢ μήτηρ ἐπὶ παιδός. Πιτνεῖ δόμος δίκαια. Ἐπειδήπερ ὄλωλε τὸ δίκαιον. **).

V. 473. Τὸ δεινόν. Οὐ πανταχῇ τὸ δεινὸν ἀπὶ ναι φρενῶν δεῖ. Σωφρονεῖν. Ὡστε καθήμενον (mal ἐπὶ στένει σωφρονεῖν. Ὡς εἰ ἔλεγον, ἐπὶ τῷ δει

*) Choeph. 370. Βροτῶν τλήμων καὶ πανούργου Χειρ.

**) Simill' modo Choeph. 612. Δίκας δ' ἐρεῖσται ποδῶν. Ag mem. 390. Ἀπείσαντι μέγα δίκας βωμόν. infra 484. βωμὸν αἰδέσθαι δίκας. Quodammodo huc pertinet Pers. 161.

Μὴ μέγας πλοῦτος κοῖσας οὐδας ἀντρέψῃ ποδὸν
Ὀλβον κ. τ. λ.

ἔστι δὲ ἀπ' εὐθείας τῆς τὸ στέγος. Ἐν φάει. Λαμ-
πρότητι καὶ ὀρθότητι φρενῶν. Μῆτε δεσποτοσύμη-
τον. Ἀλλὰ τὸν ἡρέμα τούτων ἐφαπτόμενον. Πάρο-
σον οἱ μὴ (l. μὲν. Stanl.) παντάπασι τυραννόμενοι,
κακῶς βιοῦσιν, οἱ δὲ ἀναρχοί, πονηρῶς. (Ἐν τὸ πολυ-
δρόλλητον: Μηδὲν ἴσθαι) Ἀλλὰ. Ἀλλὰ ἄλλως ἐφορᾷ
ὁ θεός· ἴσθ' ὅπῃ δέους.

V. 481. Ξύμμετρον. Σύντομον. Τέχος. (Τέ-
χος) Ἰβρίν γεννώσα. Οἱ γὰρ ἀρξάμενοι τοῦ θείου κα-
ταφρονεῖν, ἐβρίζουσι τοὺς ἀνθρώπους). Ἐκ δ' ὀγι-
νείας. Ἐκ τοῦ ὀρθὰς ἔχειν φρένας. Νόσον δὲ φρενῶν
τὴν δυσσεβειάν φησιν· ὀγίειαν δὲ, ἐξ ἧς ἂν εἴη ἡ τιμὴ·
ἐξ ἐκείνης δὲ, ὄβρις.

V. 484. Ἐς τὸ πᾶν. Καθολικῶς λέγω τὸ ἐπιφερό-
μενον. Μηδὲ νιν. τὴν δίκην. (Imo βωμὸν δίκας. cf.
Agam. 390. Λακτίσαντι μέγαν δίκας βωμόν.) [Αἰ-
δέσθαι. Αἰδέσθητι β.] Ἀνάγκας δτερ. Ὁ χωρὶς
ἀνάγκας δίκαιος ὢν). Τὸν ἀντίτολμον. Τὸν τὰ
ἐναντία τοῖς εἰρημένοις τολμῶντα. Ἀντὶ τοῦ, τὸν ἀδι-
κον. Παραϊβάδαν. Παραβεβηκότα.

V. 493. Παντόφρυτα. Πάντοθεν συνηγμένα.
Καθήσειν. Ἀπὸ τῶν χειμαζομένων, τροπικῶς Ἀντὶ

*) Agam. 757 sq. ἔλθον τιμῶσθαι, μὴδ' ἄπαιδα διήσκον. 762 sq.
Τὸ δυσσεβὲς γὰρ ἔργον Μετὰ μὲν πλείονα τίπται. 767 sq. Φιλεῖ
δὲ τίπται Ἰβρίν μὲν παλαιὰ Νιαζουσάν ἐν κακοῖς βροταῖς Ἰβρην —
Δαίμονά τι τὸν ἄμαχον, ἀπόλεμον, ἀνίερν Θράσας, Μελαίνας
μελιδόχοισιν ἄτας, Εἰδομένας τακυσιν. Choeph. 614. Τίπται αἰ-
μάτων παλαίτην.

*) Τὸ τῆς ἀνάγκης οὐ λέγειν ὅσον ζυγοί. Atque secundum Phile-
monem: Ἀπὸ δίκαιος ἐστίν, ἐνχ' ὁ μὴ ἀδίκων, Ἀλλ' ὅστις, ἀ-
δικαῖον δυνάμις, μὴ βούλεται.

τοῦ, ταπεινωθήσεσθαι. Πόνος. Ἀτυχία. Ἀκούον-
τας οὐδέν. Τοὺς θεούς.

V. 497. Γελᾷ. Γελᾷ, φησὶν, ὁ δαίμων ἐπὶ τῷ
ἀδίκως (ἀδίκῳ Stantl. corrig.) πάσχοντι· τὸν μηδέποτε
προσδοκῆσαντα τιμωρεῖσθαι ἰδὼν ἐν μέσῃ τῇ δόξῃ ὑπε-
ζευγμένον καὶ χαλινωθέντα. Τοῦτο γὰρ δηλοῖ τὸ λέπιδ-
νον. [Θερμῷ. Θερμουργῷ. β.] *). Τὸν πρὶν ὄλβον.
Τὸν πολυχρόνιον δὲ ὄλβον ἑαυτοῦ προσκρούσας τῷ βρά-
χει (l. βράχει) τῆς δίκης ὄλετο.

V. 502. [Κήρυσσε, Κήρυξ. Εἰςθεῖς διπλῆς κα-
θόλου. Οἱ δὲ στίχοι εἰσὶν ἱαμβικοὶ τρίμετροι ἀκατά-
ληκτοι ρυθμῷ. Ὡν τελευταῖος, Σωτήριόν τε καὶ δορὸς
νικηφόρον]. Κήρυσσε. Κληρώσασα Ἀθηνᾶ τοὺς ἀρί-
στους, ἀγει δικάσοντας. Καθισάντων δὲ αὐτῶν ἐν μέσῃ
στάσῃ, καλεῖται διὰ τῆς σάλπιγγος καὶ τοῦ κήρυκος σιω-

*) Recte. Sept. c. Theb. 588. Ναύτησι θερμοῖς. Schol. διαπύροις
εἰς κακίαν, πρὸς τὴν κακίαν θερμοῖς. Ἰστίον δὲ ὅτι πολλή ἐστιν
ἡ διαφορὰ τοῦ διαλευμίνου καὶ τοῦ συνδύτου — θερμὸν ἔργον
διαλευμίνως, τὸ ἀκαίδε καὶ θεασύ. θερμουργὸς δὲ αἰσῆ, ἐν συν-
δίσει, ὁ θαρράλειος καὶ μὴ ψυχρὸς εἰς ἔργον. Eadem profert
Eustath. ad Il. II. p. 201. Sed haecce ab explicatione loci,
ubi θερμουργὸς bono sensu legebatur, originem ducere et
a Grammaticis male intellecta, quasi de voce universe
dicta recepta esse, non est, quod dubitemus. Choeph. 936.
Πολλὰ θερμαῖνοι φρενί. Euripides in Medea dixerat: ὃ θερ-
μόβουλον σπλάγχχνον, quod Aristophanes deridet Acharn. 119.
ed. Lips. ὃ θερμόβουλον πρῶτον ἐξυζητῆιν. Aristoph. Plut.
415. ὃ θερμὸν ἔργον κἀνόσιον, καὶ παράνομον. Thesmoph. 742.
Soph. Trach. 1046. ὃ πολλὰ δὴ καὶ θερμὰ καὶ λόγῳ, κακὰ καὶ
χρεῖσθαι καὶ νῦν τοῖσι μοχθήσαις ἐγὼ i. e. periculosa. Cf. Ast. ad
Plat. Polit. p. 440 sq. Cur Photii: θερμός· θεασύς· ad Ari-
stophan. Vesp. 913. θερμός· γὰρ αἰσῆ οὐδὲν ἔστιν τῆς φωνῆς,
referat Schow. non assequor.

τὴν γενέσθαι, ὥς μὴ ἀρκοῦντος μόρου τοῦ κήρυκος. Ὅρα
 ἰὲ πῶς τὰ νέων ἤδη ἀναχρονίζει. (Cf. Markland, ad
 ph. p. 125). Ἄ γὰρ νῦν γίνεται, ταῦτα τὴν Ἀθηναίων
 ἰσθήγαγε λέγουσαν. Ἐχρῶντο γὰρ τῇ σάλπιγγι ἀνείρ-
 ρειν τὸ πλήθος θέλοντες *). Κατεργάδου. Κάτεχε,
 ἰώλυνε.

V. 507. Ἀρήγει. Συμφέρει. Αἰανῆ. Διηνεῆ.
 παρὰ τὸ αἰεῖ. Καὶ τῶνδ' ὅπως. Τῶν Ἀρεοπαγιτῶν.
 Ὡν ἔχεις. Ὡν ἐκληρώδης, δηλονότι μαντείων. Πα-
 ραφανέντος δ' Ἀπόλλωνος, ταῦτά φησιν. Καὶ μαρ-
 τυρήσων. Ὅτι οὐκ ἔστιν ἐναγής* ἐκάδρη γὰρ αὐτόν.
 Καὶ ξυνδικήσων. Σύνδικοι λέγονται οἷς ἴσον μέ-
 τεστιν ἐν τῇ δίκῃ τῆς αἰτίας. Τμῶν. Τῶν Ἐριννύων.
 Εἰς ἄγω δὲ τὴν δίκην. Ὅρα τὸ δικαστήριον. Ὁ
 γὰρ διώκων. Ὁ κατηγορῶν. Πολλὰ μὲν ἔσμεν.
 Τοῦτο οὐ πρὸς τὰς τρεῖς, ἀλλὰ πρὸς τὸν χορόν. ἰὲ γὰρ
 ἦσαν **).

*) Origo hujus vocis, quam Grammatici sibi finxerunt, tam ri-
 dicula et jocosa est, ut digna sit, quae legatur. Lex.
 Gudian. Σάλπιγξ, παρὰ τὸ σαλπίζω τοῦτο παρὰ τὸ σέλας καὶ
 τὸ ὀπίζω οἱ γὰρ ἀρχαῖοι μὴ πῶς σάλπιγξι χρωμένον, πολεμίων πε-
 ριστοιχισάντων ἄφρον τὴν πόλιν αὐτῶν, διὰ φλογός καὶ καπνοῦ
 τοὺς ἐπικούρους ἐκάλουν. Etym. M. Σάλπιγξ Ἀθηναῖς διὰ τὸ
 πρῶτον αὐτὴν εὐρεῖν σάλπιγγα, καὶ ἰδρυσασθαι σάλπινγος Ἀθη-
 ναῖς ἱερὸν ἐν Ἀργεῖ. Veram originem a voce al, ducit, unde
 et alia verba sonum significantia formata sunt, e. c. καλέω,
 ἦρ, ἦρ, κελαιδεῖν, Gall, Gessen, Hallen, Schallen,
 ἀλαλάζω, Heulen, ἡῖη, ὀλολύζειν, ῖη, Vallen, ἡῖη,
 ἡῖη, laetan, Anglosax. calumniari, quod et ipsum
 hinc originem ducit, cal—umniari, κλύω, laut, Anglosax.
 hlud, lod, clod, chlod, inclitus, κλυτός, ululare, Euse,
 Vellen etc.

**) Πολλὰ et Chorum e tribus constantem de se dicere potuisse
 credit Blomfieldus, et cum eo credat Judaeus Apella.

V. 522. Ἐπος δ' ἀμείβου. Πητορικῶς πυν-
θάνονται. Εἰ μὲν ὁμολογοίη, ἐπεύδονος ἔσται· εἰ δὲ
ἀρνοῖτο, ἡλεγχθήσεται. Καὶ Ἀχιλλεὺς πρὸς τοὺς πρέσ-
βεις. (Il. IX. 338.) Τί δὲ λαὸν ἀνήγαγεν ἐνθάδ' Ἀτρεΐ-
δης διὰ γυναῖκα, Τριῶν παλαισμάτων. Ἐκπύ-
πτωκας. Ἡ μεταφορὰ δὲ ἐστὶν ἀπὸ τῶν παλαιόντων,
οἱ ἐπὶ τοῖς τρισὶ πτώμασιν ὀρίζουσι τὴν ἦτταν*) Ἐιφ-
οὐλ καὶ χειρὶ. Πλανᾶται. Αἱ μὲν γὰρ τὴν αἰτίαν
τοῦ φόβου πυνθάνονται· ὁ δὲ, πρὸς τὸ πῶς, ξίφει, φη-
σίη. Ὡς τὸ, (Il. XV. 41) μὴ δὲ ἐμὴν ἰότητη.

V. 532. Καὶ δεῦρό γ' αἰεῖ. Ἐως δεῦρο. Τὸ, αἰεῖ,
ἐπὶ τοῦ, ἔως, τάττουσιν Ἀττικοὶ πολλάνκις. Δεῦρο
μὲν μοι τόνδ' αἰεῖ τείνει λόγον**). Τάχα. Ἀντὶ τοῦ,
ἴσως. Πέμπει πατὴρ. Ὡς ὅμιν ἐπεμψεν ἡ μήτηρ,
οὕτω βοηθοὺς καὶ μοι πέμψει ὁ πατήρ. Προςβολὰς.
Συντυχίας. Δίδασσον τοὺς δικάζοντας. Πανούρ-
γως φησὶ, μὴ ἡμᾶς δίδασκε, ἀλλὰ τοὺς δικαστάς. (Gram-
maticus λεπτολογεῖ.) Ἀνδροκτονοῦσα. Ἐμὲ κα-
κῆνον ἠδίκησεν. (Virum occidit, quod unum est fa-
cinus, et patrem quidem meum, alterum facinus).

V. 539. Τοὶ γὰρ σὸ μὲν. Πῶς οὖν λέγεις ὅτι
ἠδίκησέ με; Πῶς δὲ Ἀγαμέμνονα, ὅπου ἀπέθανε δι' αὐ-

*) Orest. 424. διὰ τριῶν δ' ἀπόλλυμαι. Agam. 173. Ὅς δ' ἔπειτα
ἔφην, τριακτῆρος οἴχεται τυχών. Choeph. 327. Οὐκ ἀτρίκτος
ἄτα.

**) Cf. Valckenaer. ad Phoeniss. 1215. Porson. ad Orest. 1679.
Bekker. Anecd. I. 185. Δεῦρο: πολλοὶ μὲν ἐπὶ χρόνου τάν-
σαι· τὰ δεῦρο, αἱ ῥήτορες δὲ ἐπὶ τόπου αἰεῖ. p. 241. ἴσως τὸ
δεῦρο ἐπὶ χρόνου τετάχθαι κηρύττουσιν, αἱ ῥήτορες δὲ ἐπὶ τόπου
πάντες αἰτῶν χρόνους. Cf. Etym. M. Schol. ad Eurip. Med.
665. ed. Matth. Boekh. de Plat. Min. p. 102.

τήν; Τί δ' οὐκ ἐκείνην. Οὐκ εἰ τέθνηκας, (ἢ τέθνηκε,) τούτου αἰτία εἰ σύ. Πῶς ἂν ἐδίωκες; Ὅστε οὐδὲ ἀποθανοῦσα, διὰ τὴν σὴν αἰτίαν ἀπέθανεν. Ἐγὼ δὲ μητρὸς. Ἐγὼ οὖν δραιομὸς εἰμι τῇ μητρὶ. Ἀπέυχῃ. Ἀπαρνή.

V. 545. Ἦ δ' ἡ σὸ μαρτύρησον. Ὡς ἀπορῶν τῆς ἀποκρίσεως. Ἐπεὶ γὰρ ἦλθεν εἰς τὴν διάκρισιν τοῦ δικαίως ἢ μὴ ἀνηρηκέναι τὴν μητέρα, ἐπὶ τὸν συμβουλεύσαντα δεῶν καταφεύγει. Τραγικὸν οὖν καὶ πρίπον, ὁμοειδὲς τε τὸ πάντα λέγειν. Θεσμόν. Τὸν Ἀρεοπαγυτικόν. Ὁ μὴ κελεύσῃ Ζεὺς. Ὅστε ἐμολίμην Ζεὺς, ἐγὼ δὲ τούτῳ προσέταξα. Οὐκ ἄνευ Διὸς τὰ γινόμενα. Ὅσον σθένει μαθεῖν. Ἀντὶ τοῦ, μάθε εὐβορίῃ. Πιφάσκει δ' ὁ μὲν. Κελεύω δὲ ὑμᾶς πεισθῆναι τῇ βουλῇ τοῦ Διός.

V. 560. Φόνον πράξαντα. Ἐκδικήσαντα. Τιμαλφούμενον. Συνεχὲς τὸ ὄνομα παρ' Αἰσχόλῳ δι' οὐ σκώπτει αὐτὸν Ἐπίχαρμος.

V. 568. Τὰ πλείστ' ἀμείνονα. Βελτίονα πλείστα ἠότυχηκὸτα ἀπὸ στρατείας. Δρότη. Πυλὴ τῇ ὥς σοφῇ αὐτῇ γενομένη. Παρὰ τὴν δρεῦν' ἐβόλιναι γὰρ αἴται. (Recte; cf. Etym. M. ubi inter falsas

*) Supra v. 15. Agam. 922. Θιούς τοι τοῖσδε τιμαλφεῖν χρείν. Hesych. v. τιμαλφής. cit. Aeschyli Epigon. Infra 738. ὅσων αὐτῶν τῶνδε τιμαλφουμένας. Plato. Tim. τιμαλφίστατον κτῆμα χρυσεῖς. Lycophron Cassandr. 360. Palladium appellat χρῆμα τιμαλφίστατον. Recte deducunt Grammatici a τιμή et ἀλφειῶν ἢ ε. ἐνρίκειν. (Hoc verbum semel in Tragoediarum reliquiis occurrit. Eurip. Med. 301. φθάνει πρὸς αὐτῶν ἀλφειοῖσι θυμῶν.) vid. Etym. M. et Gudian. quorum hoc v. τιμαλφής aliam originem addit, ἐκ τοῦ τιμῆ καὶ τῆ ἀλφειῶν ὁ σημαίνει τὸ λιπύνει.

origines et veram legimus. Choeph. 930 sq. ἡ νεκροῦ ποδένδοντον Δροίτης κατασκήνωμα. Agam. 1540. Ἀργυροτοίχον Δροίτας νῦν κατέχοντα χαμεύσαν. Lycophr. Cassandr. 1108. Ἐγὼ δὲ δροίτης ἀγχι κείσομαι πίδαφι Παρεσκήνησεν. Πρὸς τὴν συναλοιφὴν τῆς περι, καὶ τὴν συζυγίαν τοῦ ῥήματος. (Vide Agam. vs. paullo ante allatum.) Ἀτέρμονι. Ἀτραχήλῳ *). Ταύτην τοιαύτην. Τὴν Κλυταιμνήστραν. Λεῶς. Οἱ δικάσται. Πατρὸς προτιμᾶ. Ὡς λέγεις οὖν, πατέρα προτιμᾶ μητρὸς ὁ Ζεὺς.

V. 578. Πῶς ταῦτα. Ὅς τὸν Δία προέδετο κακῶς εἰπεῖν, ἀλλὰ τὸν Ἀπόλλωνα ὡς ψευδόμενον βοῦλίζεται ἐλέγχει. Τμᾶς. Ὡς κριταί. Πῶς γὰρ τὸ φεύγειν. Ἐκ τῆς Ἀπόλλωνος ἀπολογίας κατακρίνουσιν Ὀρέστην. Εἰ γὰρ τὸν φονεῖα οὐχ οἶόν τι τὸν φόνον ἀνακαλέσασθαι, πῶς Ὀρέστης φονεύσας ἐλευθερωθήσεται; Ὅρα. Σκόπει πῶς δικαιοῦς Ὀρέστην φεύγειν. Κόματος. Κυήματος **). Ὁ θρώσκων. Ὁ σπερ-

*) Eurip. Hec. 905 sq. Χρυσίον ὀπίτρην λυύσσου' ἀτίμματος εἰς αἰγᾶς. Schol. Ἀτιμ. περιφειῖς· τούτων γὰρ οὐκ ἔστι τίμημα· τὰ γὰρ κυκλοτερῆ τίμηματα οὐκ ἔχουσιν. Αἰγίαι δὲ λυύσσου' εἰς κυκλοτερεῖς αἰγᾶς, τουτίστι τὰς τίλους μὴ ἔχουσας· ταύτων γὰρ οὐκ ἔστι τίμημα. — Ἀτιμ. κυκλοτερεῖς. μὴ τίλος, ὡς κυκλοτερεῖς, ἔχουσας, ἀτελειότους.

**) Choeph. 119 sq.

Καὶ γὰρ αὐτὴν, ἡ τὰ πάντα τίκτεται,
Ὁρέψασθ' αὖθις τῶνδε κύμα λαμβάνει.

Sed haec aliter dicta puto, si quidem l. n. κυμ. pro κυμη. dictum; vide quae ibi notavi. Jacobs. ad Leonid. Anthol. VI. 200 κύμ' ἰλέχουσιν τέκνων praeter locum Choeph. citat Nicand. Ther. 135. βαρύνθαι ὑπὸ κύματος, sed pro Choephonis aptius citasset Eumenidum versum, κύμα enim ibi non

αἰνων. Ἡδ' ἀπερξένω. Ὡς παρακαταθήκη. Πα-
ή ρ μὲν δὲν γένοιτο. Γεννήσειεν *).

V. 603. Ἐγὼ δὲ, Παλλάς. Ὡ Παλλάς. Ὡς
πίσταμαι. Ὅσον δύναμαι. Τάδ' αἰανῶς. Δι' αἰῶ-
ος. Ἐπισπόρους. Ἀπογόνους. Ἀπὸ γνωμῆς.
δοκιμάζεται. Τί γάρ; πρὸς ἑμῶν. Τί τιθεῖσα,
ἐμψιν παρ' ἑμῶν οὐχ ἔπομενῶ; Φθόρον. Μῆριν.
Γεόπτολιν. Τὸν Ἀρειον πάγον· ἐν αὐτῷ γὰρ ἑστρα-
τοπέδευσαν. Σημειῶσαι ὅτι πρώτη ἐπὶ Ὀρέστῃ γέγονε
ἡ κη ἐν τῷ Ἀρείῳ πάγῳ **).

κύημα significare, probat vs. Γῆ πάντα τίκει, καὶ πάλιν κο-
μίζεται, et Cicero de natura Deorum II. 26. quia et reci-
dant omnia in terras, et oriantur e terris. Neque tamen
l. n. κύματος νεοσπέρου pro κυμ. νεο. accipio, sed periphra-
sis τοῦ: σπέρματος mihi videtur. Eurip. fragm. Alop. apud
Eustath. p. 656. ed. Rom. γέμουσαν κύματος θεοσπέρου.

*) Pallas, lunae Dea, unde epitheton γλαυκῶπις, (occurrit γλαυ-
κῶπις μῆνη, Ὡπις epitheton Ἀρτέμιδος) cum Ἀθήνη appellatur,
a Diana non differt, matremque habet Latonam. Ἀθήνη enim
pro θήνη, i. e. Diana, μ—ήνη. ἔτος, annus. ΠΥ. Sed res
mythologicae WELKERO explicandae sunt, quia luce clarius
docebit, Palladem et Artemin unam eandemque esse
Deam.

**) Etym. M. Ἀρειος πάγος, δικαστήριον Ἀθήνησιν οὕτω καλούμε-
νον· καὶ οἱ δικασταί, Ἀρεοπαγίται· πρώτη γὰρ κρίσις ἐκεῖ ἐγί-
νετο ἀφ' ἑρῶποις, ἢ ὅτι αἱ Ἀμαζόνες ἐπὶ τὸν τόπον ἐκεῖνον ἑστρα-
τεύοντο, Ἀρεος οὖσαι, ἢ ὅτι ἐν πάγῳ ἐστὶ καὶ ἐν ὕψει τὸ δικα-
στήριον. Ἀρειος δὲ, ἐπὶ τὰ φοινικὰ δικάζει δὲ ὁ Ἀρης, ἐπὶ τὸν
φόνον. πάγος δὲ ὁ λόφος, ἢ ὅτι ἔπηξε τὸ δόρυ ἐκεῖ ὁ Ἀρης, Πο-
σειδῶνος κατηγορησάντος διὰ τὸν φόνον τοῦ υἱοῦ αὐτοῦ Ἀλκιβίου,
ὅτε ἀπέκτεινεν αὐτὸν Ἀρης, βιάσάμενον Ἀλκίππην τὴν θυγατέρα
Ἀρεος καὶ Ἀργαύλου τῆς Κίρκης θυγατρὸς, ὥς φησὶν Ἑλλάνι-
κος ἐν πρώτῃ. Vide notam Sturzii. Etym. Gud. Aeschylum
respicit.

V. 626. Ἐν δὲ τῷ σέβας. Ὁ, δὲ, ἀντὶ τοῦ γάρ. Μὴ ἀδικεῖν. Συνίζησις. Βουλευέω. Συμβουλεύω τοῖς ἐμοῖς πολίταις δημοκρατεῖσθαι μὲν, ἐπὶ φόβον δὲ μὴ εἶναι. (Sic?) Εὐδόντων ὅπερ. Τῶν ἀποθανόντων. (Male.) Προστροπαῖς Ἰξίονος. Καθάρας τὸν πρωτομυστῇ Ἰξίονα. Ἐγὼ δὲ μὴ τυχοῦσα Ἐπ' ἀπειλὰς τρέπονται, ἀφείσαι τὴν δικαιολογίαν. Ἐμῇ τὸν ἰδὸν. Ἐκβάλλεις τὴν ὀργήν, οὐδὲν δυναμένη βλάψαι τοὺς ἐχθρούς. Καδιππάζη. Κατατρέχεις ὃ. Ὡς ἀμφίβουλος. Ἀμφιβάλλουσα. Τέως γὰρ ἐν ἀμφιβόλῳ ἔχω τὸ ὀργίζεσθαι.

V. 671. Τὴν δ' ἐγὼ πρὸς θήσομαι. Ἐγὼ πρὸς θήσω τὴν ἐσχάτην ψῆφον. Ἡ δὲτι ἂν ἴσαι γένωνται νικᾷ ὁ κατηγορούμενος. Ὅσοις δικαστῶν. Ὁ ἀριθμὸς τῶν Ἀρεοπαγιτῶν λ' καὶ εἰς. Νῦν ἀγχόνης μοι. Νῦν μοι ζωὴ ἢ θανάτου τέλος. Ἡ πρόσω τιμᾶς. Ἡ τὰς πρῶην ἔχειν τιμᾶς. Ἐν διαίρεσει. Διακρίσει τῶν λευκῶν καὶ μελαινῶν. Γνώμης δ' ἀπούσης. Γνώμης, ἀντὶ τοῦ, ψῆφον. (Male). Ὁ τρόπος συνεκδοχῆ, ἀπὸ τοῦ προηγουμένου τὸ ἀκόλουδον. Τὸν γὰρ μέλλοντα βάλλειν ψῆφον δεῖ πρῶτον ἐν γνώμῃ γενέσθαι. Βαλοῦσά τ' οἶκον. Ἡ ψῆφος δὲ βαλεῖν τε καὶ ὀρῶσαι οἶκον δύναται.

V. 689. Ἴσον γὰρ ἐστὶ. Καὶ ἴσαι δὲ γένωνται αἱ ψῆφοι, ὁ κατηγορούμενος νικᾷ. Τὰςδε συνδίκους. Τὰς συνηγόρους Εὐμενίδας. Πρυμνήτην. Κυβερνήτην.

•) Vide infra 715. Tryphiodor. 174. ἥδη Τρωῖον ἄστυ καθιππιδεύουσιν Ἀχαιοί, ubi hanc locutionem illustrarunt Merrickius et Wernickius, Aeschylum non omittentes. Etym. Gud. V. ἱπάζω. — παρὰ τὸ ἱππῶν ἱππίζω, lege ἱππάζω.

ἄρχοντα. (Metaphorarum usitatissima). Πράξομεν.
 Τιμωρησόμεθα. (Male.) Καὶ παρόρνιας πόρους.
 Ἀπαισίους. Ὁρθούμενων. Γεννωμένων. Πάλαισμα.
 Τὴν ἐμὴν ἐπικουρίαν.

V. 714. [Ἰὼ θεοὶ νεώτεροι. Ὡδὴ χοροῦ ἐπα-
 δική, διὰ τὸ μετὰ τὴν διπλὴν τίθεσθαι. Ἐχει δὲ τοὺς
 πρώτους μὲν γ' στίχους ἰαμβικοὺς τριμέτρους ἀκατα-
 λήκτους. Τὰ δὲ ἐξῆς κωλά εἰσιν ἀντισπαστικά πενθημι-
 μερῇ καὶ δίμετρα καταληκτικά καὶ ἀκατάληκτα καὶ
 βραχυκατάληκτα καὶ τρίμετρα ὡς.] Ἀντιπενθῆ.
 Ἰσοπενθῆ, ὅμοια δρῶντα οἷς πέπονθα *). Μεθεῖσα.
 Ἀντὶ τοῦ, μεδήσω. Μετοχὴ ἀντὶ ῥήματος. Ὡς τὸ,
 (Il. VIII. 308.) Καρπῷ βριδομένη· ἀντὶ τοῦ βρίδεται.
 Σταλαγμόν. Τὴν κατὰ βραχὺ φθοράν. (φοράν?)
 Χθονιάφορον. Τὸν εἰς τὴν γῆν φερόμενον. Ἀφυλ-
 λος. Ἀκαρπος. Ἰὼ δίκαια. Τοῦτο διὰ μέσου ὀλοφν-
 ρόμενοι ἀναφωνοῦσιν. Γένωμαι. Λεῖπει ὁ, ἡ, δια-
 ζευκτικός. Ἡ τί γένωμαι; Πολίταις. Ἐπὶ τῶν πο-
 λιτῶν ἐπαθόν. Ἐμῖξε τῷ θρήνῳ τὴν τιμωρίαν τεχνι-
 κῶς. Εἰπὼν γάρ, δύσοιστα ἐπαθόν, ἐπήγαγε, πολίταις·
 ἵνα ᾗ, πολίταις δύσοιστα ὄντα.

V. 723. Κόραι δυστυχεῖς. Κόραι Νυκτός.
 Ἀλλ' ἐκ Διὸς γὰρ. Ἐφάσκει γὰρ ὁ Ἀπόλλων γνῶμῃ
 Διὸς μαντεύεσθαι. Σταλάγματα. Γράφεται στε-
 νάγματα. Σταλάγματα δὲ εἰσιν αἰχμαὶ βιβρώσκουσαι
 τὰ σπέρματα. Βαλεῖν. Λεῖπει, ἐμποιήσω. [Ὅτι

*) Non satis accurate. ἀντιπενθῆ explic. mala reddentem. So-
 lent Grammatici ἀντι in compositis per ἴσα — interpre-
 tari. Saepius recte, ut e. c. Oed. Col. 192. ἀντιπενθῆν βήμην
 νος — ἰσοπενθῆν.

ἔστ' ἄξιμοι.' Εἰςθεσίς διπλῆς ἀμοιβαίας καὶ μονο-
στροφικᾶς ἔχουσα τὰς περιόδους. Εἰσὶ δὲ τὰ τοῦ χοροῦ
μὲν κῶλα, ἀντισπαστικά· τὰ δὲ τοῦ ἑτέρου προσώπου,
ιαμβικοὶ στίχοι τρίμετροι. Τῆς πρώτης οὖν περιόδου
στίχοι εἰσὶν ἑπτὰ.] Δύσκηλον. Δυσδεράπεντον. (εὐκῆλος,
vocem ejusdem originis, nuspiam, nisi fallor, pro
ἀδεράπεντος offendi). Καρπὸν φέροντα. Τὸν πάντα
ποιοῦντα κακῶς πράττειν. Κοίμα. Κοίμιζε *).
Πικρὸν μένος. Τὸν θυμόν.

V. 759. Ὡς σεμνότιμος. Λεῖπει, ἐσομένη. Τὰ-
κροδίτια. Ὡς προτέλεια θυόντων Ἀθῆναι ταῖς Ἑ-
ρινύσι. Γαμηλίου τέλους. Τοῦ γάμου **). [Ἐμὲ
παθεῖν τᾶδε, φεῦ. Ἡ στροφή αὕτη τοῦ χοροῦ,
κῶλων ἐστὶν ἀντισπαστικῶν διμέτρων βραχυκαταλήκτων
καὶ καταληκτικῶν καὶ πενδημιμερῶν καὶ μονομέτρων καὶ
τρίμετρων ἰά. 796. Ἐμὲ παθεῖν τᾶδε, φεῦ. Ἡ
μεσοδικὴ αὕτη ἀντιστροφή κῶλων ἐστὶν ἀντισπαστικῶν
ἰά. Τὰ αὐτὰ δὲ ἐστὶ κῶλα αὐτὰ καὶ ἐν τῇ στροφῇ εἶρηκεν.]

V. 766. Ἀτίετον. Ἀνεκδίκητον, τιμωρεῖσθαι
μὴ δυναμένην. Τὸ δὲ φεῦ, διὰ μέσου ἀναφωνεῖ. Πνέω
τοι μένος. Ὁργὴν καὶ ἅπαντα κότον πνέω. Δᾶ,
ἠὲ γῆ, Δωρικῶς. Ὅθεν καὶ Δαμάτηρ. Δαμίαν. Τὴν

*) Sept. c. Theb. 3. βλέφαρα μὴ κοιμῶν ὕπνω. Schol. μὴ κ., ἀνα-
παύων, ἀλλὰ εὐφροτίζων. Agam. 1248. Εὐφροῖον, ὃ τάλαινα,
κοίμησον στόμα. Soph. Philoct. 650. κοιμῶ τόδ' ἔλκος. Schol.
κατακοιμίζω, πρᾶννω. Eadem metaphora Oed. Col. 510. δει-
κὸν μὲν, τὸ πάλαι κείμενον ἤδη κακόν, ὃ ξεῖν', ἐπεγείρειν. Vid.
supra 268.

**) Soph. Antig. 1240. τὰ νυμφικὰ τέλη, Schol. τοὺς γὰρ γα-
μεύοντας, τελείους ἱκάλουν. Satis nota Ἡρα τελεία.

δημοσίαν. Ἦσαν δόλοι. Οἱ δόλοι γὰρ τῶν θεῶν ὧς οὐδὲν παρῆρ' ἀν με τῶν δημοσίων τιμῶν *).

V. 774. Ξυνοίσω. Φέρουσά σοι τὰς ὀργάς. Σοφωτέρεα. Διὰ τὸν χρόνον. Ἐλθοῦσαι χθόνα. Λεῖπει ὁ, καὶ, Γῆς τῆς δ' ἐρασθήσεσθε. Ἀντὶ τοῦ, μεγάλοι ἔσονται Ἀθηναῖοι, ὥστε ἐπιθυμῆσαι τῆς ἐξ αὐτῶν τιμῆς. Θηγάνας — νέων. Τὰς ἀναλισκούσας τὰ νέα **). Θυμώμασι. Ὀργαῖς. Ὅτι καὶ οἰνωδέντες τρόπον τινὰ γίνονται ἱμμανεῖς ***). Ἐξελοῦσα. Ἀναπτέρωσάσα. Μάχιμον γὰρ τὸ ὄρεον τῶν τε ἄλλων

*) Callimach. hymn. in Cerer. 43. sq.

Ἀντίκα Νικίππα, τὰν οἱ πόλις ἀρήτειραν
Δαμοσίαν ἔστασαν, κ. τ. λ.

**) Θηγεῖν metaphorice occurrere, notum est, Cf. Valckenaer. ad Hippol. 689. Οὗτος γὰρ, ὅρμη συντηγημένος φρένας, qua nota Blomfieldus ad Sept. c. Th. 712. melius uti potuisset, quam factum est ab eo. Adde quae notavimus ad S. c. Th. 684.

***) Θυμώμασι. Haec forma Tragici tumoris quid habet. Sic Sept. c. Th. 254. Ἑλληνικὸν νόμισμα δυστάδεος βοῆς, pro νόμος, modus, voce hac in re frequentatissima. Suppl. 1002. Καρπώματα. Choeph. 849. πιστὰ εὐορχώματα. 935. τῷ δ' ἐ' ἂν δολώματι πολλοὺς ἀναιρῶν. Agam. 1353. Κατὰ τοιοῦτον γινώματος καινότης ὦν. Eumenid. 505. ὑπερταύην γήρυμα. Choeph. 595. δυσφίλης γαμήλευμα. Prometh. 90. γέλασμα 964. τοιοῦδε αὐθαρδίσμασιν. Sept. c. Theb. 651. Οὐτ' ἐν γενεῖον ἐυλογῇ τριχώματος. Supplic. 993. πολλοῖσιν ἄλλοις σωφρονίσμασιν πατρὸς. Choeph. 240. προσφίειν σκηνήμασιν. 931. κατασκηνώμα. 237. σπειράμασι. S. c. Th. 397. sq. σπαρτῶν δ' ἀπ' ἀνδρῶν. ὦν Ἀρης ἰφίστατο, ῥίζωμ' ἀνῖται, ibid. 30. πύλας πυργωμάτων. 236. μὴ προδῶς πυργώματα. 449. ἐκβάλοι πυργωμάτων. 392. προστάτην πυλωμάτων. 784. ἐν ἔξω πυλωμάσι. 871. ὁμοσπλάγχυνον πλεωμάτων. Choeph. 649. λίβητος πλεωώματα. et sic apud Aeschylum μόρφωμα, πάτημα, μόχθημα, πέπλωμα, ὄρχωμα, πύκνωμα, ρυσσάγμα, νόμωμα, πίνθημα, πίστωμα et alia.

ζῶων τὸ συγγενὲς αἰδουμένων, μόνος οὐ φεῖδεται. Οὐ
μόλις παρῶν. Οὐ μακρὰν.

V. 792. Ἐνοικίου δ' ὄρνιθος. Τῶν ἐνοικούν-
των πολιτῶν. Ὅ ἐστιν, ὁμόφυλον πόλεμον. [Οὗτοι
καμοῦμαι. Εἰςδεσις διπλῆς συνεχοῦς μερικῆς. Οἱ
δὲ στίχοι εἰσὶν ἱαμβικοὶ τρίμετροι ἀκατάληκτοι λέ. Ὡν
τελευταῖον (-ος) Τήνδ' ἀστύνικον ἐν βροτοῖς τιμᾶν πόλιν.]
Πρὸς νεωτέρας. Τὸ ἐξῆς, πρὸς νεωτέρας ἐμοῦ, καὶ
πολιτισσούχων βροτῶν, θεὸς παλαιὰ ἀτιμος ἔρρειν. Ἄλλ'
εἰ μέν. Εἰ πείδῃ τῷ μαιλίγματι τῆς ἐμῆς γλώττης, πα-
ράμεινον, καὶ τῶν καταλεχθέντων ἀγαθῶν μεταλάμβανε·
εἰ δὲ μὴ πείδῃ, ἴσθι μὴ βλάβασα πόλιν.

V. 842. [Ἀέξομαι Παλλάδος. Εἰςδεσις διπλῆς
ἐν ἐκδέσει τοῦ δράματος, ἀμοιβαίας τὰς περιόδους ἔχουσα.
Εἰσὶ δὲ τὰ μὲν τοῦ χοροῦ κῶλα, χοριαμβικά· τὰ δὲ, τοῦ
ἑτέρου προσώπου, ἀναπαιστικά. Εἰσὶ δὲ τὰ τῆς πρώ-
της ταύτης στροφῆς κῶλα, χοριαμβικά ὅμοια τοῖς προῤ-
ρήθεις· ἰβ' V. 848. Τὰ δ' ἐγὼ προφρόνως. Τὰ
κῶλα ταῦτα ἀναπαιστικά ἐστι δίμετρα καὶ μονόμετρα ἰα.
V. 859. Ἀνδροπήμων δέ. Τὰ τοῦ χοροῦ ταῦτα
κῶλα, χοριαμβικά ἐστι ἰα, ὅμοια καὶ ἰσόμετρα τοῖς ἄνω.
Ἔστι δὲ ἀντιστροφή τῆς ἄνω στροφῆς.]

V. 864. Γόνος. Τὰ σπέρματα. Πλουτόχθων.
Ὁ ἐκ γῆς πλουτίζων καρπός. [Ἡ τὰ δ' ἀκούετε. Τὰ
κῶλα ταῦτα ἀναπαιστικά ἐστι δίμετρα ἀκατάληκτα καὶ
καταληκτικά ζ'. Ἀνδροκμήτας. Στροφή ἑτέρα.
Τὰ δὲ κῶλά εἰσι χοριαμβικά ὅμοια τοῖς ῥηθείσι ἰβ'. Τὰ δὲ
τοῖς χόροι. Τὰ κῶλα ταῦτα ἀναπαιστικά εἰσι δίμετρα
καὶ μονόμετρα ἡ. Τὰ δ' ἀπληστον κακῶν. Ἀντι-
στροφή τῆς ἄνω στροφῆς. Τὰ δὲ κῶλά εἰσι χοριαμβικά
ὅμοια ἰβ'. Ἄρα φρονούσιν. Τὰ κῶλα ταῦτα ἀναπαι-

τικά ἐστὶ δίμετρα καὶ μονόμετρα ἤ. Χαίρετ' ἐν
 ἰσιμίαις πλούτων. Στροφή ἑτέρα. Τὰ δὲ κῶλά
 εἰσι χοριαμβικά ὅμοια τοῖς ῥηδεῖσι ζ'. Χαίρετε χ' ὅ-
 εἰς. Τὰ κῶλα ταῦτα ἀναπαιστικά ἐστὶ καὶ δίμετρα
 αὐτὰ μονόμετρα ια'. Χαίρετε, χαίρετε δ' αὖθις.
 ἑτέρα στροφή. Τὰ δὲ κῶλά εἰσι χοριαμβικά ὅμοια τοῖς
 ῥηδεῖσιν ἡ'. Αἰνῶ δὲ μύθους. Ἑτέρα περίοδος ἐν
 ῥηδεῖσι τοῦ δράματος. Οἱ δὲ στίχοι εἰσὶν ἰαμβικοὶ τρί-
 μετροι ἀκατάληκτοι ιη'. Βᾶτ' ἐκ δόμων. Ἑτέρα στροφή
 ἐκδέσει τελευταία τοῦ δράματος. Τὰ δὲ κῶλα χορι-
 αμβικά ἐστὶν ὅμοια τοῖς ῥηδεῖσι δεκαέξ.]

V. 934. [Εὐφρων. Εὐφραντική. β.] Μεγάλαι
 ἰλιότιμοι. Αἱ προπομποί (sc. εἶπονσι.)

V. 946. Ἐνδαιδεις οἴκων. Μετὰ λαμπάδων.



N O T A E
IN
E U M E N I D A S.

V. 1. Τῇ τε Ald.

V. 2. Harpocraton: Θεμιστεύειν, ἀντὶ τοῦ
 ὀρῆσθαι. Λυσίας ἐν τῷ περὶ τῆς ἀμβλώσεως, εἰ
 νήσιος. ὅτι δὲ γέγονε τὸ ὄνομα ἀπὸ τοῦ Θεμιν ἐσχηκέναι
 ὅτε τὸ μαντεῖον πρὸ τοῦ Ἑλίου, (ἀπὸ τοῦ Ἀπόλ-
 ωνος Photius male.) Αἰσχύλος ἀρχόμενος τῶν Εὐμε-
 νίδων φησὶν. Aeschylus mythologiam pressius secu-
 us est quam Euripides in cantu Chori Iphig. Taur.
 201 sqq. ubi omnia pro lubitu suo adornavit. Ortum
 et progressum hujus fabulae, et omnium, quae ad
 aracula spectant Welckerus doctrina antiquitatum
 omnibus longe antecellens, accurate aliquando expo-
 nit. Homer. Hymn. in Apoll. 123 sq.

οὐδ' ἄρ' Ἀπόλλωνα χρυσάορα θήσατο μήτηρ,
 ἀλλὰ Θέμις νέκταρ τε καὶ ἀμβροσίην ἐρατεινὴν
 ἀθανάτησιν χερσὶν ἐπήρξατο

quae an huc pertineant, non liquet.

V. 3. ἡ Ald. V. 4. τις Akl.

V. 6. Τιτανίς ἄλλη, π. Sic interpungunt Wakefield. Hermann. et Bothe, quibus adsentitur Schuetz. in notis, nec non Stanl. in curis secundis. Ambas filias Terrae appellat Aeschylus; volueritne utramque Titanidem nominare, licet potuisset, interpunctores mecum nesciunt. Pausan. Laconic. III. 16. ὁ ποιήσας τὰ ἔπη τὰ Κύπρια θυγατέρας αὐτὰς (Ἰλαίραν καὶ Φοίβην) Ἀπόλλωνός φησιν εἶναι. — καδέζεται Rob.

V. 7. δίδωσιν δ' ἡ Ald. Turn. Vict. Cant. Stanl. δ' ἡ Rob. δίδωσιν ἡ Glasg. δίδωσι δ' ἡ. Schuetz. Herm. Bothe. ἡ Dorvill. Vann. Crit. p. 70. Abresch. animadv. ad h. l. Recte. Articulus cum vi demonstrandi apud Tragicos saepius occurrit. Supra 2. τῆς. Infra 132. αἱματηρὸν πνεῦμ' ἐπορεύσασα τῷ. Sept. c. Th. 17. ἡ γὰρ νέου—ἐθρέψατο. Supplic. 360. τῶν γὰρ οὐ δεῖται πόλις. Oed. C. 1699. ὅποτε γε καὶ τὸν ἐν χερσὶν κατεῖχον. Cf. Brunck. ad Oed. T. 1082. Seidler. ad Eurip. Iphig. Taur. 764. Monk. ad Hippolyt. 280. ad Alcest. 274. Qui vero accentu addendo proficere putant, falluntur, quippe qui grammaticae quidem, sed ἀπροσδιόνυσον agant. καὶ ἡ pro καὶ ἡδὲ Long. Pastoral. p. 78. lin. 12. Schaeferus exhibuit — γενεῖδλιον Rob.

V. 9. Λίμνη, lacus in insula Delo. Callimach. hymn. in Del. 261. τροχόεσσα λίμνη, quem insulae Ortygiae tribuit in hymn. in Apollin. 99. — Δηλίαν χοιράδα (κοιλιάδα Wakefieldianum ad alia Wackefeldiana ablegandum) periphrasis τοῦ: Δηλόν. Sic Agam. 119. λαγίναν γένναν. Supplic. 60. Τρεῖτας μήτιδος 980. Σεραποντίδα φερνήν. Eumenid. 49. Γοργείοισιν τέπονα

infra 378. βροτείοις μορφώμασιν. (Pers. 481. κρηναῖον γάρ-
νος cf. Lycophron. 247.) 84. μητρώιον δέμας. Vide quae
notavimus ad Choeph. 118. ibid. 785. χάριτος ὀργὰς
λυπράς. Eurip. Iphig. Taur. 874. τὸ κλεινὸν ὄνομα τῆς
σωτηρίας λαβόντες. (Hinc explicanda sunt, quae le-
guntur apud Aesch. Supplic. 876 sq.

Ἴϋζε καὶ βόα πιερότερ' ἀχέων,

Ὅϊζός ἐστιν ὄνομα ἔχων. i. e. οἰζυρά.)

Orest. 1057. ἀλλ' ὃ ποσειδῶν ὄνομα ὀμιλίας ἐμῆς, χαῖρ'.
Androm. 119. ποτὶ σὺν Ἀσιήτιδα γένναν. Phoeniss.
1065. Καδμείαν μέριμναν. i. e. Καδμῶν. ibid. 806. τὸ παρ-
θένιον πτερόν Σφιγγός. ibid. 412. θεῶν ὀνόματος μετῆν.
Soph. Oed. C. 1003. Θεσέως ὄνομα. Trach. 817. ὄγκον
ὀνόματος μητρώιον. ibid. 1065. τὸ μητρὸς ὄνομα. Ion.
1014. ὁ δεύτερος ἀριδμὸς. i. e. ὁ δεύτερος. Iphig. Taur.
1107. ἐὼς ἄλιον πῦρ. i. e. ἥλιος. Rhes. 282. πολεμίας χερὸς.
Ion. 1260. ὃ ταυρόμορφον ὄμμα Κηφισοῦ πατρός. Elect.
15. θεῶν τ' Ἡλέκτρας δάλος. Orest. 1365. Ἑλένης πρὸς-
πολ' Ἰδαῖον κῆρα. Electr. 108. πηγαῖον ἄχθος. Hec. 1235.
ποντία νοτίς. Androm. 594. τὸ σὺν λιποῦσα φίλιον.
i. e. σέ. Haec exhibui, unde quam late, imo usque
ad vitium, hac loquendi forma usi fuerint Tragici,
appareret. Adde Both. ad Oed. Col. 770. Trach. 887.
Philoct. 921. De voce ἄνθος periphrastice adhibita
consule Wernick. ad Tryphiodor. 96. 346. De voce
δέμας Hoepfner ad Cyclop. 2. Trach. 908. Pessime huc
retulit Hebraismum suum γυναικὸς κῆρα (Agam. 11.)
Prinzing, dissertat. de Aeschyli Tragœdiis p. 24. adsen-
tiente Goesio ad Agam. anno 1793. Cum l. n. apte com-
parari possunt fragm. Nereid. (Schol. Eurip. Phoeniss.
210.) δελφίνοφόρον πεδίον. Suppl. 845, πολέρροντον ἄλ-

μήεντα πόρον. 870. ἀλίρροντον ἄλσος. Eurip. Supplic. 1014. λαμπάσιν περαννίοις. et alia huiuscemodi. Troad. 89. Δῆλιοί τε χοιράδες. Cf. Spanh. ad Callimach. hymn. in Del. 268. Qui l. n. de monte Cyntho intelligunt, non probant χοιράς hoc sensu dictum esse.

V. 10. Athenæ non memorantur in itinere Apollinis, quod descriptum est in Homérico hymno in Apollin. sed non mirandum, Athenienses hac fabula, quam ab Aeschilo fictam esse, non satis constat, urbem suam ornasse, quum omnes, quantum fieri potuit, fabulas ab iis arreptas videamus. Oedipus venit Athenas, Theseus Herculis gesta gerit, etc.

V. 11. πανησοῦς Ald. παρνησοῦ Rob. Herm. Pors. 2. Bothe. Vera scriptura e codicibus non erui potest, ubi modo duplicatur σ, modo semel exhibetur, saepius tamen litterae omittuntur. cf. Elmsl. ad Eurip. Med. 27. 813 etc. Boeckh. ad Pindar. Olymp. VI. 6. XI. 25. Pyth. I. 79. 81. Quae Poppo scripsit Observv. in Thucyd. p. 28, non satisfaciunt. Boeckhius Παρνασοῦ edidit Olymp. IX. 47. XIII. 102. Παρνασία Παρνασοῦ Pyth. I. 39. (vide ad Choeph. 540.) Homer. hymn. in Apoll. Hermannus edidit Κήφισσος, Κρίση, Πάρνησος et similia, Wolfius Κηφισός, Κρίση, Παρνησός, Τελφοῦσα et similia, Matthiae parum sibi constans Κηφισόν, Τελφοῦσα, Κρίση, Παρνησός, Κνωσσός. Ex Timaei glossa, quam recepit Photius, quum corrupta sit, nihil pro diversitate scripturae erui potest. Ephorus Cumaeus apud Strab. IX. p. 646 sq. (fragm. ed. Marx. p. 181 sq.) Παρνασίονς et Παρνασόν. Consule eundem de oraculo. In Euripide Matthiae Παρνάσιος. Seidler Παρνάσιος. Hermann. Παρνασοῦ. Porson.

Παρνασσῷ. Dissentiunt Markland. et Seidler. ad Iphig. Taur. 1. atque Πίσσαν, quod Marklandus ferri posse iudicabat, Brunck. ad Aristophan. Ran. 1232. foedissimam mendam pronuntiat. Cf. Mueller. Geschichten Hellenischer Stämme vol. I. p. 479 sq. Hanc quaestionem lubenter relinquo Δοξίαις nostris Grammaticis, qui pro lubitu egregie dijudicant ea, quae non perspe-
xerunt.

V. 12. Θεσπίζουσι. Ask. d. σεβίζουσι. Turn. πέμ-
πουσι ex h. v. addere potuisset Schleusnerus Cur. noviss.
in Photii Lex. p. 328.

V. 13. Κελευδοπιόι Ald. Ephorus apud Strab. IX.
p. 646. Ephori fragm. ed. Marx. p. 182. περὶ τῶν Δελφῶν,
οἵτινές εἰσι, διαλεγόμενος, φησὶ τὸ παλαιὸν Παρνα-
σίους τινὰς αὐτόχθονας καλουμένους οἰκεῖν τὸν Παρ-
νασσόν· καὶ ὃν χρόνον τὸν Ἀπόλλωνα, τὴν γῆν ἐπι-
όντα, ἡμεροῦν τοὺς ἀνθρώπους ἀπὸ τε τῶν ἀνημέρων
καρπῶν καὶ τῶν βίων, ἐξ Ἀθηνῶν δ' ὁρμηθέντα ἐπὶ
Δελφοὺς, ταύτην ἵεναι τὴν ὁδόν, ἣ νῦν Ἀθηναῖοι τὴν
Πυθιάδα πέμπουσι. Pergens fabulas poeticas pedestres
reddit. — παῖδες Ἑφαιστον, fabri.

V. 14. ἀνήμερόν τι θ. Ald. Sophocles (in Theséo,
ut Brunck. et Boeckh. suspicantur) ὅς παρακτίαν Στεί-
χων, ἀνημέρωσα κνωδάλων ὁδόν.

V. 15. κάρτα τιμαλφεῖ λεώς — καὶ σεβίζουσιν μέγα
Rob. e vs. 12. Τημαλφεῖ Ald.

V. 16. πρυμνήτης ἀναξ. Odys. XX. 194. βασιλεῖ
ἀνακτι. Aristoph. Pac. 390. ed. Lips. ἀναξ δέσποτα.
Pers. 5. Orest. 338 sq. huc non trahere possumus cum
Porsono, cui Schaeferus, ut videtur, adsentitur. Dissi-
milibus miscendis saepissime peccatur, quod in hoc

genere loquendi non semel factum: v. Schæf. ad Longi Pastoral. p. 408. Ne comparaverim quidem Eurip. Bacch. 979. δράκοντος ὄφεις, ubi vide exempla quae attulit Musgrav.

V. 17. τέχνης Ἰνδιον. Botheus τεχνῆς i. e. τεχνήεις. Pauw. conj. τέχνη. Non opus. Soph. Oed. T. 191. ἀχαιὸς ἀσπίδων. Electr. 36. ἀσκεὼν ἀσπίδων καὶ στρατοῦ. Trach. 691. ἀλαμπές ἡλίου. Eurip. Bacch. 40. ἀτέλειστον τῶν ἐμῶν βακχευμάτων. Ibid. 464. ἀγύμναστος λόγων. Electr. 308. ἀνέορτος ἱερῶν et alia. μακάριος τῆς τύχης, μέλιος κακῶν, τάλαινα κακῶν, λέχους ἀγνόν δέμας, γχέτλιος παδέων, et multa alia hujuscemodi paulo aliter dicta sunt. — νιν φρένα. φρενῶν Both. νιν ad ἔξει refert Schuetz, probante Butlero. Non opus. Sept. c. Theb. 819.

κακὸν με καρδίαν τι περιπιτνεὶ κρῶς.

ubi Brunck, cit. Soph. Oed. C. 314. Philoct. 823. 1301. Pers. 159. et alia. Valckenaer. ad Hippol. 571. τίς φοβεῖ σε φήμα, γύναι, φρένας, citat Eumenid. 88. Aeschyl. Supplic. 382. Adde Hecub. 795. ποῖ μ' ὕπεξάγεις πόδα, ubi vide Porson. Phoeniss. 41 sq. πῶλοι δέ νιν χηλαῖς τένοντας ἐξεφοίνισσον ποδῶν. Alcest. 443. πῶλους σιδήρω τέμνετ' ἀνθένων φόβην. Iphig. Aul. 1067. sq. σὲ δ' ἐπὶ κάρῃ στέψουσι καλλικόμεαν πλόκαμον Ἀργεῖοι. Herc. f. 383 sq. πέραν δ' ἀργυρορρόταν Ἔβρον ἐκπέρασεν ὄχθαν. Troad. 410. εἰ μὴ σ' Ἀπόλλων ἐξεβάκχευσεν φρένας. 1306 sq. μέλας γὰρ ὅσσε κατακαλύπτει θάνατος ὄσιον. Iliad. VIII. 316. Ἐκτορα δ' αἰνὸν ἄχος πύκασεν φρένας ἡνιόχαιο. ibid. XI. 249. κρατερόν ῥά ἐ πένθας ὀφθαλμοὺς ἐκάλυψε.

V. 18. ἔξει Ald. — χρόνοις. Ald. Ask. d. Guelph. Rob. Eadem permutatio Supplic. 377.

V. 19. δ' ἐστίν. Guelph. Ald. — Cit. Stanl. Aeneid. III. 250. Macrobian. Saturnal. V. 22. ubi fragm. ex Τερτίαις Aeschylī

Ζεὺς ἐγκαθίει Λοξία θεοπίσματα.

Adde Homer. hymn. in Mercurium 471 sq. ed. Hermann.

σὲ δὲ φασὶ δαήμεναι ἐν Διὸς ὁμφῇς
μαντείας, ἐκάεργε, Διὸς πάρα θεσφάτα πάντα.

Cf. ibid. 533 sqq. Soph. Oed. T. 151. sq.

ὦ Διὸς ἀδνεπὴς φάτι, τίς ποτε τᾶς πολυχρόσων
Πυθῶνος ἀγλαὰς ἔβας

Θήβας; Cf. Schol. Adde Schol. ad Soph. Oed. Col. 791.

V. 21. Templum Παλλάδος Προναίας memorat Pausan. Phocic. C. VIII. 4. Adde Herodot. VIII. 37. (Vide Crenzer. Mytholog. vol. II. p. 790 sqq.) Thebis statuas Minervae et Mercurii, ὀνομαζομένων Προνάων esse, narrat Boeotic. C. X. 2. Etymol. M. v. Προναία Ἀθηναῖα, ἀγάλματος ὄνομα ἥτοι διὰ τὸ πρὸ τοῦ ναοῦ ἐν Δελφοῖς ἐστάναι ἢ ὅτι προενόησεν, ὅτι ἔστιν ἡ Λητώ. (ὅπως τέκοι ἡ Λητώ.) Cf. Harpocrat. v. πρόνοια. Phot. Lex. v. πρόνοια, ubi Schleusneri curae novissimae ne προναοὶ quidem sunt. Bekker. Anecd. I. 299. ubi προναία Ἀθηναῖα. addit. Πρόνοια δὲ Ἀθηναῖα ἐν Πρασίαις τῆς Ἀττικῆς ἴδρται ὑπὸ Διομήδους.

V. 22. Κωρυκίς Ald. De Baccho vaticidico vid. Wernsdorf. ad Himer. orat. XXIII. §. 23. p. 806. (cf. l. ad orat. XIII. 7. p. 597.) Bacchus una cum Cere oraculum habuisse videtur, quod postea fuit Apol-

linis *Λοξίου* et *Artemidos Λοξοῦς*, unde *Δελφοί* dictus locus. Quod enim traditur, oraculum Delphicum aequè *Baccho* et *Apollini* sacrum fuisse, id e duobus illis *mythis* conflatum videtur.

V. 23. Ἀναστροφά. Guelph. Ald. Rob. Turn.

V. 24. Βρόμιος δ'—δ' abest Rob.

V. 25. ἐξ οὔ γε Glasg. Schuetz.

V. 26. Λέγω Guelph. — *Odyss. XVI. 421 sq. Τη-
λεμάχῳ θάνατόν τε μόρον τε Πάπτεις. 423. κατὰ ράπ-
τειν ἀλλήλοισιν. III. 118. κατὰ ράπτομεν. Androm. 820.
φόνον ῥάψασα. Agam. 1604. φόνον ῥαφεύς. (Etymol.
Gudian. Πάψαι, παρὰ τὸ σκενδάσαι, συνδεῖναι.) Eu-
rip. Iphig. T. 664. ῥάψαι μόρον σοι.*

V. 27. Πλειστούς Guelph. Ald. Rob. Stanl. sus-
picatur *Πλειστοῦ*. Cf. omnino *Etym. M. v. Πλειστοῖο*, ubi
traditur, ὑπὸ τῶν ἐγχωρίων λέγεται *Πλειστός ὀξύτόνως*
Ἡρωδιανὸς δὲ ἐν τῷ καθύλῳ, Πλειστός βαρύνει. Adde
Schol. ad *Apollon. Rhod. II. 711. Πλειστοῖο Callimach.*
hymn. in Del. 92.

V. 28. Comma post *Δία* Ald. Rob. Turn. Wake-
field. Both. quod *Pauwio Heathioque* placuit.

V. 30. μακρῶν Ald. Turn.

V. 31. κείπαρ Ald. De superlativo *ἀριστα* cf.
Herm. ad Vig. 718.

V. 32. πάλλω. Hac de sortitione consule *Spanhem.*
ad *Callimach. hymn. in Apoll. 45.* — Vaporibus spe-
lunca; cui tripus impositus erat, editis inspirata va-
ticinabatur, unde *ἐγγαστρίμυθος* dicta, quod epithe-
thon alio modo male explicaretur.

V. 34. λείξαι Ald. pro *ἐλείξεν* *Etym. Gud. ἐλεξε*
v. ἐρώδιος. vid. et infra 106.

V. 36. σφβεῖν Ask. d. μήτ' ἐμακταίνειν στάσιν Ald. στάσιν et ceterae editiones ante Stanl. Huc respexerunt Phrynichus (Bekker. Anecd. I. 23.) Etymol. Magn. et Etymol. Gudian. Orion. Theb. Cf. Ruhnken. ad Timaeum. Adde Bekker. I. Anecd. 370. 373.

V. 37. ποδωκεία Aur.

V. 38. δείσασα γὰρ γραῦς οὐδέν. Supplic. 752. γυνή μονωδεῖσ' οὐδέν. Andromach. 134. τί μόχθον, οὐδὲν οὔσα, μοχθεῖς — πάντα eodem modo Aeschyl. fragm. apud Clem. Alex. Strom. V. p. 440. Ζεὺς τοι τὰ πάντα, χῶτι τῶνδ' ἐπέρτερον. Cf. Popma ad Varronis fragm. p. 384. ed. Bipont. μένος pro μὲν οὖν Hermann. Schuetz. Bothe. Frustra. Choeph. 929. sq.

Ἄγρευμα θηρὸς, ἣ νεκροῦ ποδένδυντον

Δροίτης κατασκήνωμα, δίκτυον μὲν οὖν

Agamemn. 1396. sq.

Εἰ δ' ἦν πρεπόντων ὥστ' ἐπισπένδειν νεκρῷ

Τάδ' ἂν δικαίως ἦν, ὑπερδίκως μὲν οὖν.

V. 39. ἐγώμεν Ald.

V. 40. ὀμφαλῷ Ald. θεομισῇ Ask. d. Ald. θεομισεῖ Turn. Sic infra 186. Ald. μῖσος pro μέσος. it. 343. 766. Eurip. Med. 1313. μῖσος. Gregor. Naz. v. 282. μῦσος.

V. 41. ἔδραν. Ald. ἔχοντι Ask. d. Guelph. Ald. Rob.

V. 42. νεορράντῳ ξίφει Sophocl. Ajac. 30. 828. νεοσπάσι θαλλοῖς. Antig. 1201 sq. θαλλὸν νεοσπάδα fragm. Pastor. apud Harpocrat. v. Νάννιον. „Alii νεοσπαδές“ H. Steph.

V. 43. ἐλαίας δ' ἐψιγένητον κλάδον. Ramus olivae majore jure „altinatus“ „Hochgeborenen“ titulatur, quam comites nostri, in his enim oleum

perditur, quod rami arboris Minervae procreant. — De ramis supplicum consule Markland. ad Eurip. Supplic. 259. Schaefer. ad Longi Pastoral. p. 366

V. 44. *λνει* Rob. *μὲν οἶδς* Arnald. aut Hemsterh. (vid. Valckenaer. ad Phoeniss. 994.) conjecit pro *μεγίστω*. Erfurdt. ad Soph. Trach. 678. *μακρίστω*, lana longifila. Sed *μέγας* et *πολύς* inter se commutantur, i. e. alterum ponitur, ubi alterum usitatus. Cf. quae notavimus ad Sept. c. Theb. 263. Jacobs. ad Antholog. Pal. VI. 268. Heindorf. ad Plat. Tom. I. p. 273. Schaefer. ad Longi Pastoral. p. 352. Valckenaer. ad Hippol. 1. — *μεγίστω* Ald. *μεγαλίστω* Herm. — *σωφρόνως* *έστεμ*. S. c. Th. 630. *ἀγει γυνή τις σωφρόνως ήγουμένη*. Supplic. 713. *εὐχὰς σῶφρονάς*. ibid. 200 sq. sic *σεμνάς* ibid. 194.

V. 45. *τῇδε* Ald. — Cf. ad Sept. c. Th. 474. ubi exemplis allatis adde carmen, quod inscribitur: *der Hörnern Siegfried*. §. 72.

Er nahm zu seiner Hande ein'n Schild, als ein
Scheurenthor.

Suid. v. *ὀκτώπων*. cit. e Xantriis

— *ἐκ ποδῶν δ' ἄνω*

*ὑπέρχεται σπαραγμὸς εἰς ἄκρον κάρτα
κέντημα γλώσσης σκορπίου βέλος λέγω.*

V. 46. *προέδεν* Rob. *τ' ἀνδρὸς τοῦ δε* Ald. *θαμαστός* Rob. *θανμαστῶν* Guelph. *θανμαστὸν* Ald. *λέχος* Ask. d. Ald.

V. 47. *ἄδει* Ald.

V. 49. Post hunc versum cum Hermannno et Schuetzio lacunae signum posui; oratione non satis

apte procedente. Grammaticus, qui de metris Eumen. scripsit, versum, qui nunc deest, legisse videtur.

V. 50. εἶδον. Ald.

V. 52. βδελύκτοποι. Ald. κδελύκτροποι Rob.

V. 53. πλαστοῖσι, licet Aeschylus de tabulis pictis locutus sit, non fictis reddendum, sed a πελάζω deducendum videtur. Eurip. Bacch. 199. πλασταῖσι βάκχαισιν, fictis.

V. 54. λοιβοῦσι δυσφολῇ Rob. διά. Med. Guelph. Ald. βίαν Rob. e Sophiani conjectura pro διά. — Cf. Choeph. 990. Κἄξ ὁμμάτων στάζουσιν αἶμα δυσφιλές.

V. 55. φέρειν δίκαιός. Eurip. Orest. 759. οὐ πρὸς ἡκομεν κολάζειν τοῖςδε. Pindar. Nem. IV. 154. ἀπάλαιστος ἐν λόγῳ ἔλκειν. Odys. I. 410 sq. οὐδ' ἐπέμεινεν Γρόμεναι! Supra ἀπτεροι ἰδεῖν. Sophocl. Oedip. Col. 37. χῶρον οὐχ ἄγνόν πατεῖν. Eurip. Orest. 1146. πάσαις γυναιξὶν ἀξία στυγεῖν ἔφην. H. Τυνδαρίς παῖς. Adde Elmsl. ad Heraclid. 1011.

V. 57. φέλον. Ald. τῆς δ' Ald. et sic saepissime. Sensus: Similem ὁμιλίαν nunquam vidi. Infra 372. καὶ νῦν δ' ὁρῶσα τήνδ' ὁμιλίαν χθονός. 647 sq. καὶ μὴν βαρεῖαν τήνδ' ὁμιλίαν χθονός. Ξυμβουλός εἰμι μῆδαμῶς ἀτιμάσαι. 934 sq. ὅπως ἂν εὐφρων ᾗδ' ὁμιλία χθονός. Τὸ λοιπὸν εὐάνδροισι συμφοραῖς πρέπῃ.

V. 58. οὐδ' ἦτις αἶα. Med. Rob. Schuetz. Herim. probantibus H. Stephano et Pannvilo. οὐδ' εἰτις γαῖα Ald. et sic vel ἦτις γαῖα Guelph. οὐ δὴ τι γαῖα Turn. Vict. οὐ δὴ τις αἶα Stanl. Glasg. — τοῦτ' Ald.

V. 59. ἀνατεῖ — ἀνατεῖ nullus praebet codex: ἀνατέβη refinet Matthiae Med. 1347. ubi Elmsl. Blomfeldo ad

Prom. 216. adstipulatur, qui omnia miscet ἀκριτικῶ-
τάτως. cf. intpp. ad Soph. Ajac. 1227. — μετὰ στένειν
Turn. ὥστε non supplendum cum Stanlejo, neque
πόνων in πόρον mutandum cum Arnaldo et Hermanno.
Simplex στένω Genitivum secum habet Prometh. 397.
στένω σε τὰς οὐλομένας τέχας Προμηθεῦ. Eurip. Iphig.
Aul. 359. Ἑλλάδος μάλιστα ἔγωγε τῆς τάλαιπόρου
στένω. Late patet usus Genitivi. Eurip. Electr. 998.
σεβίζω σε πλοῦτον. Phoen. 1677. αἰνῶ σε τῆς προθυμίας.
Troad. 1036. πένων καὶ τένων σε λίσσομαι. Alcest. 5.
οὐ χολῶδεις. Iliad. V. 178. ἱρῶν μηνίσας. Saepe post
verba dicendi occurrit. Cf. Jacobs. ad Anthol. Pal.
tom. III. 807. Horat. Od. lib. II. od. II. 4. trepides
aevi. Substantivum στόνος cum Genitivo Philoct. 782.
στόνον σαυτοῦ. Sic Hippolyt. 1087. οἶκος σῆς φυγῆς etc.

V. 60. sqq. διοπτῆ Ald. αὐτομελέσσω Rob. —
ιατρέμαντις. Rob. ιατρομ. Grammatici nimis premunt,
dictum enim pro ιατρός. Agam. 1621. sqq. αἶ τε νήστι-
δες δύναι διδάσκειν ἐξαχόταται φρενῶν ιατρομάντις.
Suppl. 266. ιατρόμαντις, qui 264. ιατρός appellatur.

V. 64. Apollinis nomen abest Ald. προδόσω Ald.
προδόσω Rob. Οἷτοι προδόσω. Choeph. 258 sq. οἷτοι
προδόσει Λοξίου μεγασθενῆς χρησμός, ubi Wellauer.
Specim. Commentatt. Aeschyl. p. 34. Aldinae lectio-
nem οἷτοι non defendere debebat. Prometh. 625. μήτοι
ab aliis in μήτι depravatum. it. 436. ubi Blomfieldus
μήτοι recte restituit. Cf. varr. lectt. Phoeniss. 452. (462.
ed. Porson.) Med. 916. (923. ed. Pors.) Blomfield. ad
Sept. c. Theb. 222. cujus tamen canon, οἷτοι senten-
tiam nusquam inchoare, nisi sequente μή, vel ποῦ
aut πῶς, aut cum interrogatio fiat, voculamque sem-

per interponi, falsus est cum omnibus canonibus Anglicis ἀποκρέφους. Vid. Aristoph. Παρ. 316. οὔτι καὶ γυνῆ ἐστὶν αὐτὴν ὅστις ἐξαιρήσεται. οὔτοι significat: saue non; οὔτι: nulla in re. De fide, quae codicibus in hujusmodi rebus habenda sit, iudicium, si quid video, bonum tulit Brunckius in Addendis ad Orest. 488. quo tamen ne abutaris, cavendum est. — προδώσει. Sic Suppl. 519 ἐρημώσει.

V. 65. καὶ † πρόσω δ' Glasg. i. e. Porsonus, inimicus τοῦ: καὶ — δέ. (vide eum ad Orest. 614.) Seidlerii defensione (ad Eurip. Electr. 1112.) non opus. Cf. Schaefer. ad Longi Pastoral. p. 350, qui Latinorum: et — autem comparat; Hermann. ad Viger. 847. Neque τῶ: καὶ — δέ epicis recentioribus uti licuisse statuunt ἱατρομάντις nostri τερασκόποι. Vid. Wernick. ad Tryphiodor. 29. Cf. Aristoph. Plut. 11. ἱατρὸς ὦν καὶ μάντις.

V. 66. ἐχθροῖς Ald. Γρ. πρέπων Ask. d. (cf. Schol.)

V. 67. εἰλοῦσας Rob. ὁρᾷς. Ald.

V. 68. πεποῦσαι δ' αἰκατόπτηστοι. Ald. πέλουσι e Valckenarii conjectura recepit Schuetz. ὁρᾷς, ἔπνῳ πεις. interpungit Bothe. πεσοῦσαι forsan pro ἔπνῳ πεις. dictum, (de quo vide Merrick. ad Tryphiodor. 499.) quod e praecedente suppleri potest.

V. 69. Νυκτὸς παλαιαὶ παῖδες, Schuetz. e Valckenarii conjectura. γραιῖαι παλαιαὶ conjungit Pauw. κοραι γραιῖαι, Both. Comina post γραιῖαι delendum censeo, ut γραιῖαι π. ad παῖδες referatur, duo enim epitheta maiorem habent vim ad rem describendam (licet hoc invenustum iudicet Porson. ad Hecub. 429; cautius agit Elmsl. ad Med. 816.) ideoque carmina ly-

πλοῦς ex animo commotiore profecta, cumulatione eorum gaudent. Aeschyl. Agam. 223. sq. θυσεβῆ τροπαίαν, ἀναγνον, ἀνίσρον. Suppl. 111. sq. τοιαῦτα παθεῖα μέλεα θροεμένα λέγω, λιγέα βαρέα δακρυοπετῆ, ἰή, ἰή, Ἰηλέμοισιν ἀμπρεπῆ. 797. λισσᾶς αἰγίλιψ ἀπρόσδεικτος οἰόφρων ἔρημᾶς γυπίας πέτρα. 842. sq. πολυαίμων φόβος Ἀποκοπὰ κρατὸς. Pers. 663. καινὰ τε νέα τ' ἄχνη. Hecub. 413. ἀνυμφος, ἀνυμέραιος. Jon. 1464. ἀπαιδεῖς ἀπειροί. Cum l. n. egregie convenit Orest. v. 250 sq. αἱ κυνόπιδες γοργῶπες — δειναὶ θεαί. — μίγνυνται recte da concubitu intelligunt Stanl. Pauw. Both. Graeci enim in dicendo tam parum fastidiosi, quam nostri homines in faciendo.

V. 70. ποτὲ Ald.

V. 71. ἀναγον τ' ἐπὶ Ald. ἐπὶ Guelph. Turn.

V. 74. μὴ δὲ Ald.

V. 75. ἔλῳσι Ald. Herm.

V. 76. βεβῶν τ' ἂν αἰείτην. Ald. βεβῶντ' ἂν αἰεῖ Med. Ask. d. Rob. βεβῶντ' ἂν αἰεῖ. Guelph. βεβῶντ' ἀνατεῖ Turn. Vict. Totum versum ejecit Both. Miror, quod non ejecerit totum Aeschylum, Platonis, poësin e republica sua expellentis, vestigia secutus. — πλανοστιβῆ χθόνα. Si πλανοστιβῆ Orestem dixisset, aliquantulum minus insolens esset, ut Pers. 125. πεδοστιβῆς λεῖς. Suppl. 1001. καὶ κυνόδαλα πτεροῦντα καὶ πεδοστιβῆ. Quod idem active quater occurrit apud Euripidem. Med. 1113. Rhes. 251. 759. Helen. 1516. Semel passive: Sthenob. fragm. III. v. 3. ὕγρα δὲ μήτηρ, οὐ πεδοστιβῆς τροφὸς Θάλασσα. Soph. Oed. T. 301, χθονοστιβῆ, terrestria.

V. 77. ὑπέρτε πάντων Ald. πάντου Med. Guelph.

ob. — πόλεις urbes insularum insolentius, ubi: insulas, exspectes, sic χθών, γῆ, χώρα, ubi: πός, ex consuetudine staret. Ii tamen falluntur, qui ἴλις, insula, χθών etc. urbs reddunt; verborum vim vis, si transferas in locum alienum, non mutar, sed orationem insolentiozem reddunt, quod poe- s, Tragicis praecipue, in deliciis est. Kustero ad hesmophor. 115. adsentitur Marklandus ad Eurip. applic. I. p. 7. Iphig. Aul. 812. Hemsterh. ad Luciani. 87. Valckenaer. ad Phoeniss. 6. Melius iudicat Seider. ad Troad. 4. non tamen omnino recte.

V. 78. sq. βουκολεῖσθαι πόρον, laborem per- rre. Agam. 677. ἐβουκολοῦμεν φροντίσιν νέον πάδος, iter dictum est. Supplic. 930. ἀβουκόλητον τοῦτ' ἐμῷ ρονήματι.

V. 79. ποτὶ πόλιν Παλλ. Cod. Rob. Sophian. rrexit.

V. 80. ἔξον Turn.

V. 81. Comma post κακεῖ sustuli. Supplic. 451. ἰδος Δελκτῆριος. 1041. sq. πάδος τ' οὐδὲν ἀπαρνον τε- δει δέλωτορι Πειδοῖ.

V. 84. μητρῶον. Ald. Nota periphrasin μητρώων μας.

V. 85. μῆδικεῖν Ald. δοκεῖν. Cod. Rob.

V. 86. μελεῖν Ald. — ἐπίστα Glasg. Recte, ut ito, pro ἐπίστασαι, — Quum injuriam com- ittere nescias, et incuriam vitare discas.

V. 87. ποιεῖν a μέδε pendere putat Wakefield. o imperativo positum censet Butler. φερέγγυος sae- us infinitivum secum habet. Sept. c. Th. 381. προ- ατεῖν φερέγγυος, ubi vide Blomfield. in Glossar

ibid. 455 sq. φερέγγυον ἀπείργειν (φερέγγυον φρούρημα S. c. Th. 434. φερεγγύοις μονομάχοισι 782 sq.)

V. 88. σε Ald. Herm.

V. 89. ἀντάδελφον αἷμα. Phoeniss. 247. κοινὸν αἷμα. Antig. 1. ὃ κοινὸν ἀντάδελφον Ἰσμήνης κάρα.

V. 90. κάρτα Ald. — ἐπωνυμίαις Aeschylus eximie gaudet, Valckenaerius cum aliis non gaudet. Sept. c. Theb. 8. sq. ὃν Ζεὺς ἀλεξητήριος Ἐπώνυμος γέροντο Καδμείων πόλει. Hermann. κάρτα — τοῖσι in parenthesi posuit, quem secutus est Bothe.

V. 92. ἐκνέμων. Hermann. Schuetz. ex Heathii conjectura. ἐπινέμων Bothe. Defendi potest vulgata: Jupiter te, legitimo hocce munere, homines comitandi, fungentem colit, ut legitimum munus dictum sit ab Apolline, ne Mercurius haesitet, matricidam comitari. Sed ἐκνέμων (ἐκνόμων Guelph.) longe elegantius. σέβειτοι Ald. conjunctim.

V. 93. ὀρμώμενον non ad σέβας referendum, sed ad Mercurium. εὐπόμπῳ τύχῃ i. e. εὐπομπείᾳ. Agam. 1277. θανασίμονος τύχας. 1428. φονολιβεῖ τύχα. Iphig. Aul. 501. ἀναγκαίᾳς τύχας. Iphig. T. 759. ξενοφόνου τύχας.

V. 94. εὔδοιτ' Ald.

V. 95. Κλυτ. εἶδ. ante Schuetz. ita positum erat, ut εἶδ. ante h. v. staret.

V. 96. sq. ἐν νεκροῖσιν — ἐν φθιτοῖσιν ne quem offendant, affero Choeph. 428. sq.

τοιαῦτ' ἀκούων ἐν φρεσὶν [σαῖσιν] γράφον
δι' ὧτων δὲ συντέτραινε μῦθον ἡσυχῶ φρε-
σὶν βάσει.

Supplic. 674. Ζῆνα μέγαν σεβόντων, τὸν ξέγων

τέρτατον, ubi loco pronominis substantivum idem
at aliud ejusdem significationis repetitur. Adde Phoe-
ss. 21. ἔσπειρεν ἡμῖν παῖδα καὶ σπείρας βρέφος. Eu-
p. Supplic. 67. sq. τὸν ἐμὸν παῖδα — μέλη παιδὸς ἐμοῦ.
occe tamen exemplum aliquantulum differt.

V. 98. δ' ἄλωμαι Ald. προῦνέπω. Hermann.

V. 100. οὕτω, Ald. παθοῦσα δέ quasi supra pro
; μὲν ἔκτανον dixisset κτανοῦσα μὲν.

V. 101. ἐπὲρ μοῦ Ald.

V. 102. χειρῶν Guelph. Ald.

V. 103. ὄρᾳ τε Schuetz. ὄρατε Hermann. καρδία
uelph. Rob. et Both, qui Pauvii conjecturam ὄρᾳ δὲ
ληγὰς τάςδε καρδία σέθεν* recepit. ἔθεν e Canteri
onjectura Hermann. Schuetz.

V. 104. εὔδονσα Ald. ὄμμασι Guelph. Ald. Rob.
urn. et Wakefield., qui ν ἐφέλκυστικόν ante λ ubi-
ue in hac tragoedia omittit.

V. 105. μοῖρα πρόσκοπος. Med. Ald. Both. idque
fert Butler. e Pors. 2. μοῖρα πρόσκοπτος Rob. Hugo
rotius vertit:

Mens intus est oculata cum somno incubat,

At de die sua facta mortales latent.

sententiae generales aut proverbialiter dicta saepius
onnisi ex parte ad ea, de quibus agitur, pertinent,
t et hoc loco verba ἐν ἡμέρᾳ δὲ μοῖρ' ἀπρόσκοπος βρο-
ῶν, interdum fata hominum non provide n-
ar, addita sunt ad sententiam inchoatam finiendam,
cet ad Eumenidas non spectent. Βριζῶ, θεὸς παρὰ
ηλίοις παρὰ τὸ βρίζειν, ὃ ἐστι καθεύδειν, βριζῶ, θεὸς
ἀ ἐνπνίων μαρτενόμενος. Etymol. Magn. Adde
esych.

V. 106. ἐλέξατε Guelph.

V. 107. νιφάλια Guelph. Ald.

V. 108. νυκτὶ σεμνὰ. Guelph. Ald. Rob. Glass
Composita librarii saepissime diviserunt. Cf. ad Choeph.
902. adde Supplic. 599. 686. 697. 747. 781. 806. 920. et
multa alia. — ἐσχάρα πρὸς pro ἐσχάρα, quam locu-
tionem Aeschylus non adhibuisset, si verum esset
quod putant Staulejus et Schuetzius, Eumenidibus
scilicet sacrificatum fuisse sine igne. Agam. 70. ἀπὸ
τῶν ἱερῶν egregie expeditur Humboldtus, quem sequi-
tur, licet eum non nominet, Blomfieldus. Oed. Col.
99 sq. πρῶταισιν ὁμῖν (Eumenidibus) ἀντέκρουσ' (Oedi-
pus) ὁδοιπορῶν, Νήφων δοίνοικς, ubi consule Schol.
Adde Eustath. ad Odys. IV. p. 1493. Polluc. VI. 46.
Phot. p. 219. ibique Schleusner. Etym. M. v. νύκτα

V. 109. εἶδον Ald. ὄραν Guelph.

V. 111. δ' ἐξάλεξας Ald. ὀδιξάλεξας. Cod. Rob.
νεκροῦ Guelph. Turn. δίκειν Ald.

V. 112. ἀρκυσμάτων Ask. d. Guelph. Rob. ἀρκυ-
μάτων Ald. Pers. 96. sq. παράγει (scil. ἀπάντα θεοῦ) βρο-
τὸν εἰς ἀρκύστατα, τόθεν οὐκ ἔστιν ἑπὲρ θνατὸν ἀλ-
ξάντα φυγεῖν. Agam. 1376. πημονὴν ἀρκύστατον, quem
locum Blomfieldus vitiavit, Humboldtus bene intel-
lexit. (Orest. 1405. ἀρκύσταταν μηχανὰν Blomfieldo
suspectum; sanos sc. dicit insanos, „daß nur er
heißt, der Kranke, gesund“ vide Goethei carmen,
quod inscribitur: der Chinese in Rom.) Nihilominus
praeferrem l. n. ἀρκυσμάτων; quod codices
nonnulli habent, cujus glossa magis solitum ἀρκυστά-
των esse potest. Aeschylus exhibet αὐθαδία et αὐθά-
δισμα, βέλος et βέλεμνον, βίος, βιοτή, βίος, βοή

ἰδαμᾶ, βόσκη; βόσκημα, σκηνή; σκηνήμα, μῖσος, μίσσημα, γάμος, γαμήλευμα. et multa hujuscemodi.

V. 113. ὄρουσεν Ald. ὄουρσεν error typogr. Turn. ἐκατιλλώψας Ald, Rob.

V. 114. ὥς Ald. τῆςδε μὴ περί. Schuetz. Hermann. Bothe. ἠκούσαδ' — τῆς ἐμῆς περί ψυχῆς; Wakefield.

V. 115. καταχθονός Ald. Interpungi posset, ἀκούσαδ' ὃν ἔλεξα τῆς ἐμῆς περί ψυχῆς; φρονήσάτ' ὦ κ. χ. δ.

V. 117. ἄνθρω cum Glasg dedi pro ἄνθρω, minime persuasus ἄνθρω nunquam prima producta in senarilis occurrere.

V. 118. Apollinis nomen praeiixit Rob. φίλοι — ἱμοί. Hermann. Schuetz. Si quid mutandum esset, legerim φίλοις γὰρ εἰσίν; οὐκ ἱμοί προσίκτορες. Agamemnoni scilicet cf. supra 100. πρὸς τῶν φιλότατων. Sed vulgata nullo jure displicet — προσίκτορες. Sic Suppl. 1. Ζεὺς ἀφίκτωρ. 481. sq. Ζηνὸς ἱκτῆρος. 588. Ζηνὸς ἱκαταίου. 406. ἱκεσία Θέμις. Cf. ad Sept. c. Theb. 391.

V. 119. κοτκατοικτίζεις. Ald.

V. 121. μωγμός Med. μωγμός Guelph. Ald. Turn. ὄζεις Ald. ἀναστήση Ald.

V. 122. πέπρακται. πέπραται conjecerunt Bentley. et Stanley. τέτακται Wakefield. Non opus. Sensus est: quid aliud unquam egisti quam mala perpetrare? quod efficacius est, quam si dixisset: quid aliud agis etc. Quae Vigerius affert p. 212, diversis modis explicanda.

V. 123. Χορὸς abest Ald. item Κλονταίμ. — στυγρόται Ald.

V. 124. ἐξερράαν Ask. d.

- V. 126. ἀπερ. Ald.
- V. 127. κῶν. Ald. οὐπω τ' ἐκλιπὼν Rob.
- V. 129. ἀγνοήσεις Ask. d. αἰγνοήσης Ald. et pro μηδ' μὴ δ' — μαλαχθεῖς Rob.
- V. 130. οὐκ εἶδον. Sic Guelph. Herm. Schuetz. οὐκ εἶδον. Ald. ἐν δίκῳ Ald.
- V. 131. ἀντίκειν τραγίεται Ald.
- V. 132. σὸ δ' Pears. Glasg. Herm. ὦδ' Scaliger. teste Abreschio. τὸ δ' Pauw. conj. Schuetz. recepit. αὖ δ' Bothe. σοῦ δ' Wakefield. ἐποῦρῖσασα Ald. ἐπουρήσασα Turn.
- V. 133. ἀτμὸν Hermann. Schuetz. κατισχάινουσα Ald. Eurip. Orést. 288. ἰσχαίνει. Ald. ἰσχανε, alii ἰσχαίνε, quod recepit Porson. Atticis propter sonum praelatum putans, comparatque ἐχθαίρω et ἐχθαίρω, quorum hoc Tragicis semper restituendum judicat. Eadem permutatio Prometh. 269. ubi vide Blomfield. cui nemo assentiri potest, qui Riemeri Lexico utitur, ubi de utraque forma bene agitur. ibid. 380. Eumenid. 256. Sic κέρχνος, κέρχω et κέρχνω. et alia hujuscemodi. — νηδύς. Ald. νηδύς πυρί epexegetis τοῦ: ἀτμῶ.
- V. 135. Χόρος Ἐρινύων Ald. τὴν δ' Ald. σέ. Ald.
- V. 136. εὔδεις Ald. ἀνίστω Ald. ἀπολακτίσας Guelph. Ald.
- V. 137. εἰδόμεθ' Med. εἰδόμεθ' Ask. d. Ald. Rob. εἴτι Ald.
- V. 140. παθοῦσα, quasi praecessisset ἔπαθον. εἰμὶ non supplendum.
- V. 141. δυσαχῆς Rob. Both. Quum ἀχθος magis congruat cum πάθος non praefero δυσαχῆς. Dixisset forsā Aeschylus δυσπαθῆς, si metrum tulisset, sic

enim solent Tragici. Soph. Antig. 1277. πόνοι δὲς-
πονοι 588. δυσπρόους προαῖς. 1261. φρενῶν δυσφρόνων.
Pers. 572. sq. δυσβάϊκτον αὐδάν. Eumenid. 255. πώ-
ματος δυσπότου. Eurip. Supplic. 961. δυσαίων βίος.
Helen. 213. αἰὼν δυσαίων. Iphig. T. 142. sq. δυσδρη-
νήτοις δρήνοις. Phoeniss. 1047. γάμους δυσγάμους. He-
cub. 191. δυσφήμες φάμας. Troad. 75. δὲςροστον νό-
στον. ὃ non semel male illatum, v. c. Soph. Oed. T.
1329. Cf. Elmsl. ad Eurip. Med. v. 134. sq.

V. 142. ἀρύων. Turn. vit. typogr.

V. 144. κρατηθεῖσα Ald. Rob. Guelph.

V. 145. πέλη Ald.

V. 146. καθισπάσω Ask. d. pro γραῖας Rob.
δραῖας.

V. 147. τοκεῦσι. Victor. Stanl. Supplic. 817. σε-
βίζον δ' ἐκέτας σέθεν.

V. 150. μολῶν Ald. — ἔτυψεν. Tryphiodor. 369. sq.

οὐχ οὕτω Θρηῖσαν ἐνὶ δρυμοῖσι γυναικα
νήδυμος αὐλὸς ἔτυψεν ὀρειμανέος Διονύσου,
ἢ τε θεῶ πληγεῖσα παρήγορον δαμα τιταίνει.

V. 151. abest Ask. d.

V. 152. μετολαβεῖ Ald.

V. 153. Post λοβόν interpunxi, majore distin-
ctione post κέντρον sublata, idem Schuetzius olim fe-
cit, nec non Hermannus. Libidinis, dolorum et irae
sedes in jecore, cf. Valckenaer. ad Hippolyt. 1070.

V. 154. πάρεστιν. Victor. Stanl. δάϊον Ask. d.
Post δαμίον distinctionem recte sustulerunt Schuetz.
Hermann. Bothe. sententiam Pauwii et Heathii
secuti.

V. 155. τὸ in τὲ mutant, βαρύ τι, Wakef. Schuetz.

Hermann. τὸ βαρὺ περ. Bothe. Vulgatae major inest vis. — περὶ βαρυκρότος. Ald. πάρεστι ἔχειν. Pers. 1042, πάρεστι μέλειν. Choeph. 400. πάρεστι σαίνειν Hippol. 1016. πράσσειν πάρεστι etc.

V. 157. abest Ask. d.

V. 158. φοβολειβῆ ante Schuetz, Agam. 1428. φοβολειβῆ τύχα. Manus caede pollutae, antequam expiatae sint, cruorem stillare, fingunt poetae. Longius progreditur Aeschylus Agamem. l. c. ὥς περ οὖν φοβολειβῆ τύχα φρήν ἐπιμαίνεται, λίπος ἐπ' ὀμμάτων αἵματος ἐμπρέπειν ἀτίετον. Sic Hermannus, quem sequitur Humboldtus. Optime. φόνος saepe significat cruorem. Vide Wernsdorf. ad Himer. Eclog. IV. 20.

V. 160. πρὸς δρακεῖν Ald. προσδρ. αιμ. abest Ask. d.

V. 161. αἰρούμιον Ald. αἰρούμενον praeter Schuetz. Hermann. Both. ὀρόμενον Canter. confecit, Wakef. recepit. Heathio placet ἀράμενον, idem aut ἀρόμενον Abreschio. ρέόμενον proposuit Pauw. Sed ἀράμ. bene habet. Hecub. 102. ἀλλ' ἀγγελίας βάρος ἀραμένη. alii αἰρομένη. Phoeniss. 1569. pro ἀρομένα alii, αἰρομένα et ὀρομένα. Heraclid. 981. ἐγὼ δὲ νεῖκος οὐχ ἐκὼν τὸδ' ἠράμην. cf. Elmsl. Jon. 197. κοινοὺς αἰρόμενος πόνοους. Dawes. Miscell. crit. p. 235. dixit, sibi placere αἰράμενος. Supplic. 957. leg. πόλεμον αἰρεσθαι νέον. αἰρεῖσθαι Rob. Cf. Brunck. ad Antig. 907. Elmsley. ad Med. 825.

V. 162. ἐφιστίω. Ald. μάντι, σφ praeter Schuetz. Hermann. Glasg. μάντις φ Wakefield. μάντις ὥς Bothe. μάντις ὄν, quippe quem minime deceant μιάσματα.

Sic Sept. c. Theb. 573. μάντις κεκευθὼς πολεμίας ὑπὸ
χθονός.

V. 163. μυκον Ald. ἔχρανά τ' Guelph. ἔχρανάσσε
Rob. ἔχρανάς γ' Pears. Wakef. ἔχράνατ' Herm. Schuetz.
ἔχρανας Glasg. αὐτόσσητος legi posset.

V. 164. παρὰ νόμον Rob. Schuetz. Glasg. Both.
probante Abreschio. βρέτεια Victor. Canter. Stanl.
Herm. παρανόμων δεῶν βρέτεια de diis novis, Jove scil.
et ejus familia intelligi posset, ut βρέτεια τίων dictum
esset ex sensu humano. Sed βρότεια majorem codicem
habet auctoritatem et infra 560. recurrit Μοίρας τ' ἐπει-
σας ἀφθίτους δεῖναι βροτούς.

V. 116. γε pro τε Schuetz. e Casauboni mutatione.
Bene hic habet τε — καί, cf. Doederlein. specimen ed.
Sophocl. 49. sq. — πικρὸς pro λυπρὸς Ask. d. κάμοι-
τελν πρὸς Ald. ἐνυλίσσεται Ald.

V. 167. ὑπότε Ald. ὑπαί τε Schol. β. φεύγων
Schuetz. Herm. Glasg. Both.

V. 168. δ'ὦν pro ὦν δ' praeter Herm. Schuetz.
Both. ποτ. ὦν, ἔτ. Glasg. ὦν δ' Pors. 2. teste Butlero-
κάρα Ald.

V. 169. πάσεται. Guelph. Med. Rob. Schuetz.
Glasg. Both. Herm. πάσεται ceterae editiones. πράσ-
σεται Schol. Metr. — ἔστιν οὐ Hermannus conjecit,
Schuetz recepit, Bothe ἐκ καίνου.

V. 170. μενέω Ald.

V. 172. ὄφιν. Tragici imagines audaciores fre-
quentant. Lycophron. 918. δράκοντι λυροκτίπῳ de
arcu posuit. ἀφίκτων γομφίων i. e. sagittarum, ibid. S.
c. Th. 414. Διὸς ἔριν i. e. fulmen. Eurip. Iphig. T. 384.
οἷστρος ὁ ποτώμενος Ἀργόθεν, i. e. navis Argo. Aga-

meim. 650. διπλῇ μάστιγι, τὴν Ἄρης φιλεῖ, Δίλογγον
 ἄτην, φοινίαν ξυνορίδα. Sept. c. Theb. 474. ἄλω πολ-
 λήν, i. e. ἀσπίδα. (Choeph. 926. μόραινά γ' εἴτ' ἐχιδν'
 ἔφν. de reti dictum, nisi lacunam statuas post vs. τόλ-
 μης ἑκατι καδίκον φρονήματος. Hisce collatis cum Agam.
 1233. sq. ed. Schuetz. lacunae signum omnino necessa-
 rium videtur.) Agam. 133. στόμιον μέγα Τροίας στρω-
 τευθέν. Prometh. 672. ἐπηνάγκαζέ νιν Διὸς χαλινὸς πρὸς
 βίαν πρόσσειν τάδε. 726. sq. Σαλμυδησία γνάθος, μη-
 τρυιά νεῶν, 879. sq. οἷστρου δ' ἀρδὶς χρεῖσι μ' ἀπυρός.
 924. γῆς τινάκτειραν νόσον. i. e. Neptuni tridentem.
 Agam. 132. προτυπὲν στόμιον μέγα Τροίας. i. e. exer-
 citus Graecorum. Supplic. 533. τὰν μελανόζυγ' ἄταν.
 i. e. navem. 193. κρεῖσσον δὲ πύργου βωμὸς, ἀρρήκτον
 σάκος. 215. Ζητὸς δένιν, i. e. Solem. (Niob. πυρφό-
 ροισιν αἰετοῖς, si de fulmine intelligeretur, quod fieri
 posse non puto, l. n. optime conveniret.) S. c. Th.
 189. ἱππικῶν τ' ἀγρόπνων πηδαλίων διὰ στόμα, πο-
 ριγενετᾶν χαλινῶν. Caldero in dramate, quod inscri-
 bitur: La vita un sueño, act. I.

O aquesta pistol, aspid

De metal, esculpirá

El veneno penetrante

De dos balas etc.

ὄφεις in eleganti Aristophanis versu Eccless. 904. ed.
 Kust. non metaphorice dictum videtur. Phoeniss. 1377.
 πυρσὸς ὥς, Τυρσηνικῆς σάλπιγγος ἡχή.

V. 174. ἀνῆς Ald. μέλαν Rob.

V. 176. δόμοις σε Marg. Ask. Wakefield. χρεμ-
 πτεται. Guelph. Ald.

V. 177. οὐκ ἀραγήτῃρες. αὐ καρανηστῆρες Guelph.

ob, καρανιστήρες cett. Nescio an recte. Compara ἀλφη-
της, ἀργηστής, δερμηστής, ἐλκηστήρ, ἐρπηστής, δοχηστής,
ρχηστήρ, προστήρ, μνηστήρ, μνηστής, τευχηστής, τευχη-
τήρ, ὠμηστής, ὠμηστήρ. Libros meliores non relinquen-
os puto in formis de quibus non accurate statui potest.
hes, 813. καρανιστής μόρος. Eurip. Bacch. 949. δικά-
φηφόρος. λεύσιμος δίκη passim occurrit. S. c. Theb.
82. λευστήρα μόρον.

V. 178. sq. ἀποφθοῖα Schuetz. ex Erfurdtii con-
ectura (cf. ad Soph. Trach. 145.). κακοῦται χλοῦνις Ask.
Guelph. Rob. Schuetz. κακοῦ τελλοῦνις Ald. κακή
e χλοῦνις Stanley. conjecit, receperunt Hermann,
othe. Doederlein. specim. Sophocl. p. 16. σπερμά-
αν ἀποφθοῖα παίδων explicat: caedes parentum
er liberos. L. n. haecce minime conveniunt, ubi
uae fieri solita erant, enumerantur, neque σπέρμα
c pro: πατήρ, occurrit. ἤδὲ pro καὶ Atticum esse ne-
ant Dawesius et Valckenaerius invitis exemplis, quae
ollegit Porsonus Advers. p. 37. ed. Lips. — λευσμός
Iarg. Ask. Casaub. (et λευσμοί conjec.) recepp. Schnetz.
erm. Both. Wakef. probantibus Pauwio, Abreschio,
eathio, Stanlejo.

V. 181. ἐπαὶ Marg. Ask. ἐπόρραχιν Guelph. Turn.
f. Dawes. Miscell. Critt. p. 160. sq. Brunck. ad Pro-
eth. 1031. Wernick. ad Tryphiodor. 216. 266. —
p' Ald.

V. 182. ἐπ' πτο ἐστ' Ald. ἀποπύστοι Ald.

V. 183. στέργηθ' Ald. Post ἔχονσαι interrogatio-
is signum posui cum Herm. Schuetz. Both. e Pau-
ii sententia. Nota interruptionem orationis. Sic
oph. Oed. T. 794. τὴν Κορινθίαν, ἄστροις τὸ λοιπὸν

ἐκμετρούμενος, χθονὰ ἔφευγον. *ibid.* 455. ξένῃν ἐπὶ
σκήπτρῳ προδεικνύς, γαῖαν ἐμπορεύσεται. *Trach.* 406.
δάμαρτα δ' Ἡρακλέους, εἰ μὴ κερῶ λεύσσων μάταια,
δεσπότιν τε τὴν ἐμήν. *Choeph.* 871. σὸ τοι σεαυτῇν
οὐκ ἐγώ, κατακτενεῖς. *Eurip. Hecub.* 166. ὦ τλάμων,
ἄγησαί μοι, ποῖός. *Electr.* 1179. sq. οὐκ ἔστιν οὐδὲς ὁ
κός ἀθλιώτερος τῶν Τανταλείων, οὐδ' ἔφυ ποτ', ἐκγόνων.

V. 184. αἵματορόφον *Rob.*

V. 186. πλησίοις. *Guelph. Ald. Πλουσίοιςι. Both.*
Wakef. e Pauwii conjectura. Sed. πλησίοιςι *magis*
ad Eumenides, quam ad templum spectans, transpo-
sitione poetis familiari satis firmatum, dictum enim
pro πλησίας aut πλησίον. — τρέβεσθαι. cf. Schol. ad 229.
Ad conjunctionem aut societatem qualemcunque si-
gnificandam Graeci verbis fortioribus et insolentiori-
bus saepissime usi sunt. Supra 176.

οὔτοι δόμοισι τοῖςδε χρίμπεσθαι πρέπει.

(*Orest.* 919. ἄστυ κἀγορὰς χραίων κύκλον. *Cf. Odys.*
II. 50. μητέρι μοι μνηστῆρες ἐπέχραον οὐκ ἐδελοτόση.)
Infra 459. εὐχρεία συναρμόσει βροτούς. Supplic. 165.
οὐ δίκαιοις Ζεὺς ἐντεύχεται λόγοις. 279. πρὸςφύσω λόγῳ.
499. μορφῆς δ' οὐχ ὁμόστολος φύσις. (Oed. T. 212. μαι-
νάδων ὁμόστολον.) Agam. 450. Πάρις οὔτε συντελής
πόλις. *Sophocl. Ajac.* 611. μανία ξόναυλος. *Philoct.* 203.
πτόπος φωτὸς σύντροφος. (*Cf. Electr.* 1190. *Ajac.* 639.
Oedip. C. 1362. *Iphig. T.* 1087. *Aristoph. Av.* 329. 678.)
Electr. 240. εἴ-τω πρόσκειμαι χρηστῷ. (*Add.* *ibid.* 1040.
Antig. 94. 485.) *Eurip. Orest.* 793. οςτις τρόποισι συν-
τακῇ. 1276. ποδὶ βοηδρόμῳ μέλαθρα προσμῖξει. (*Add.*
Soph. Electr. 1485. *Pind. Olymp. I.* 34. 146. *Pyth.*
IX. 128. *Nem. I.* 35. *II.* 34. *Isthm. VII.* 35. *Plat.*

Theaet. p. 183. e.) Andromach. 122. ἔριδι στυγερᾷ συν-
εκλησαν. Alcest. 500. τῷ ξυνέζευξαι πλάνῳ. (Adde An-
dromach. 98.) Hippol. 976. θαλάσσης συννόμοι πέτραι.
(Adde Helen. 1488.) 1066. ξυνοικοῦρους κακῶν. Pind.
Olymp. I. 126. κράτει δὲ πέλασον. Nem. I. 27. προς-
εθήκε λόγῳ. (Adde II. 100. III. 5. IX. 74.) Plat. Theaet.
p. 168. b. ἴλεθ' τῇ διανοίᾳ συγκαθεῖς. Adde Passov. ad
Mus. v. 29. Contrarium aeque insolentibus verbis di-
ctum videmus. Pind. Olymp. IX. 135. συλαθεῖς ἀγε-
νίων. — μῖσος Ald. μῦσος Rob. Vict. Stanl.

V. 187. χωρεῖτ' — αἰπολούμεναι, Ποίμνης τοιαύ-
της, κ. τ. λ. Apud Graecos et in oratione graviori
metaphoras a rebus vulgaribus petitas saepissime le-
gimus, atque dialogi tragoediarum Graecarum offe-
runt sermonem excultum quidem, sed minime ubique
exquisitum, et longe recedentem a lingua tragoedia-
rum nostrarum. Haec indoles sermonis Graecorum
ei debetur, quod non excoleretur ab hominibus vita
publica abstinentibus in umbra domorum, qui logices
regulis linguam extenuare, figurisque exuere solent,
usque adeo procedentes ut res permultas ut turpes aut
nimis vulgares contemnant, fastidiantque. Supra 146.
νέος δὲ γραίας δαίμονας καδιππάσω. 91. τόνδε ποιμαί-
νων ἐμὸν ἐκέτην. 78. τόνδε βοηκολούμενος πόρον (hujus
vocis originem non respexerunt, dicentes: ἵπποβού-
κολος et alia hujuscemodi. Callimach. hymn. in Del.
176. de stellis, κατ' ἥερα βοηκολέονται. Quocum com-
parand. Tryphiodor. 503. ἡσυχίῃ δὲ πόλιν κατεβόσκειτο
νυκτὸς ἑταίρη.) 240. πᾶς πεποιμάνται τόπος. (Quae
infra 595. sq. Apollo coram Pallade exponit nostris
temporibus horribilia, non factu, sed dictu et auditu

sunt; quis enim nunc ferret, τροφὸς κίματος νεοσφύρου. etc. τίκτει δ' ὁ θρώσκων κ.τ. λ.) Agam. 795. *δς τις* de δ' ἀγαθὸς προβατογνώμων. Aeschyli fragm. apud Antigoni. Caryst. c. 127. *θυρὸν ἱππογνώμονα*. Agam. 251. ἀταύρωτος et multa alia. De ἀρότω παίδων non opus est, quod moneamus, licet Creuzerus Mytholog. II. 516. hanc imaginem suo more explicaverit. Sententiose aut proverbialiter dicta e sermone vulgi petita saepe leguntur. Sic Supplic. 958. sq. *ἀλλ' ἄρσενας καὶ τῆσδε γῆς οἰκήτορας Εὐρήσεται οὐ πίνοντας ἐκ κριθῶν μέθυ*. 783. *βύβλον δὲ καρπὸς οὐ κρατεῖ στάχυν*. Agam. 33. *τρὶς ἐξ βαλούσης τῆσδε μοι φρυκτωρίας*. et multa alia.

V. 189. Pro Χορ. Ald. *Εὐμ.* et sic usque ad 225.

V. 190. *πέλη* Ald. *πέλει* Rob. alias semper γ.

V. 191. *εἰς* pro *εἰς* Schuetz. Herm. Bothe. Wakef. e Canteri conjectura. Quum *εἰς τὸ πᾶν* optime dictum sit, mutatione vel facillima abstinendum. Himer. Eclog. IV. 6. *τίρος τὰ τηλικαῦτα μιάσματα; οὐ σὰ πάντα; οὐ τῇ μὲν δεξιᾷ τῇ ἐμῇ, τῇ σῇ δὲ γνώμῃ πάντες ἀνάλωνται;*

V. 192. *πῶς δῆτα; τοῦτο* Rob. λόγον Herm. Schuetz. Bothe.

V. 193. *πέμψαι τιμὴν* vulg. *πέμψαι. τί μὴν*; Schuetz. Herm. Pors. 2. ex Abresch. et Stanl. (cur. sec.) sententia. *τί μὴ*. Both. Glasg. e Canteri conjectura. *πέμψας* Wakef. quod Butlero placet.

V. 195. *κάπει* Dd. Ald. *αἵματος νέον*. Hic et multis aliis locis notio caedis subintelligenda: cf. Dorvill. ad Chariton. p. 374. Jacobs. ad Tzetz. 531. — *δ' ἔκταρ* Ald. Guelph. *δ' ἔκτωρ* Rob.

V. 197. Interrogationis signum in fine h. v. ha-
ent Ald.-Rob. Turn. Wakef.

V. 198. τὰςδε pro τοῖςδε proposuit Pors. Adver-
ar. p. 110. Sed cf. 176. 185. sq. Respondent quidem,
λλ' ἔστιν ἡμῖν τοῦτο προστεταγμένον, sed haec magis
d ea, quod dixerant, se προπομπούς esse, quam ad δό-
οισι τοῖςδε spectant. — νοσφίση Ald.

V. 203. Hunc versum post Canterum Apollinei
tribunt (excepta edit. Glasg.) signum interrogationis
ost φόνος ponentes. Apollinem, infra contendentem
aedem ab Oreste perpetratam minime θυαίμων et αὐ-
έντην esse, haec verba Orestem graviter accusantia
on decent. Ald. et vss. sqq. Choro tribuit.

V. 204. ἦ pro ἡ Herm. Schuetz. Both. — ἀρκέσω
Ask. d. Casaub. teste Abreschio. ἤρκεσ' ἄν Schuetz.
Herm. ex Heathii conjectura. Optime. Pers. 216. οὐ-
ἐν γὰρ ἤρκει τόξα. Schol. ἐβούλει, ἀρκετα ἦν.

V. 206. τῷ δ' Ald. ut fere semper. ἀπέροσπται
Ald. Hugo Grotius vertit:

Hoc si probatur, ipsa sine honore est Venus,
Quae maximas amoris illecebras habet.
Plus namque thalami rite et uxori et viro
Servata vincla jurejurando valent.

V. 207. γίνεται Ald. Stanl.

V. 208. μόρσιμοι. Guelph. Ald. μορσίμη. vulg.
μόρσιμος Rob. Herm. Both. Schuetz. Pors. 2.

V. 209. ὄρκους τε Ask. d. ὄρκους τι Ald. ὄρκον τι
Guelph. ὄρκος τις Rob. ὄρκους τι Cod. Rob. ὄρκον ὅτι
Glasg. ὄρκον τε cett. μεῖζον ex Heathii sententia Herm.
Schuetz. Bothe. — φρονουμένη Ald.

V. 210. εἰ Canter. conjecit, receperunt Schuetz.

Hermann. Bothe. Wakefield. probant Pauw. Abresch. Heath. Stanl. χαλαῖς Guelph. Ald. Turn.

V. 211. pro γενέσθαι Schuëtz. πέγεσθαι, et sic Herm. Both. τῷ μὴ νέχεσθαι proposuit Pauw. ἐνέχεσθαι Heath. probat. μὴ μέλεσθαι Wakef. post Auratum vulgatum contorte explicat Abreschius, εἰ οὖν (τοσοῦτον) χαλᾶς τοῖς κτείνουσιν ἀλλήλους (ᾗστε) μὴδὲ ἐποπτεύειν (σε σὺν) κότερ τὸ μὴ γενέσθαι (τοῦτο, τοὺς τοιοῦτους φόνους) ἢ κάρτα ἀτιμα, κ. τ. λ. Probabilius esset μὴδ ἔπεσθαι. Sed forsan γενέσθαι pro παραγενέσθαι. (Vide Brunck, indic. Sophocl. Verbum simplex pro composito) — κότερ. Pears. Casaub. teste Abreschio κότερ. ἐποπτεύειν Aeschylus frequentat. Choeph. 1. 496. 560. 917. 995. etc. Soph. Electr. 825. ἐφορᾶν sic posuit. Pind. Olymp. VII. 20. ἄλλοτε δ' ἄλλον ἐποπτεύει Χάρις ἄδυμελεῖ φόρμιγγι κ. τ. λ.

V. 212. Apollin. nomen praefixit Ald. οὔφημ' Ald. γ' pro σ'. Med Guelph. Ald. ἀνδρας κατεῖν Cod. Rob.

V. 213. κάρτασ Ald. κάρτας Guelph.

V. 214. ἔμπαλιν pro ἐμφανῶς Marg. Ask.

V. 215. Δίκας δ' ἐπ' ἄλλας. Guelph. Ald. Turn. Sic 195. δ' ἔκταρ et δ' ἔκτωρ pro δέκτωρ. — ἐποπτεύσεις Turn.

V. 216. οὔπω Ald. λίπω pro λείπω. Marg. Ask. Schuëtz. Herm. Bothe, Glasg.

V. 217. πλέω Herm. Schuëtz. Both. Marg. Ask. e Pauvii sententia et ita Aurat. Sic solent Graeci. πόγων πλέον Wakef. et πόγον πλέον legi posse, monet Butlerus,

V. 219. οὐδὲν Aurat.

V. 220. μέν pro γάρ Aurat. παρ' Ald. παρὰ Glasg.

Porsonum Homerica in Tragoediis infestare notum est. Hermannus et eum sequentes Seidlerus, Passovius et alii aequius et κριτικωτέρως de hisce judicant.

V. 221. δ' ἄγειν Ask. d. Guelph. Ald. Elmsley. ad Heraclid. 852. post μητρώιον comma ponit, δίκας cum μέτειμι conjungens. Si quid mutarem, scriberem δίκαν. Choeph. 385. βοᾷ γὰρ λοιγὸς Ἑριννύν.

V. 223. κακκυνηγέτις Med. κακκυνηγέτης. Guelph. Ald. Rob. καὶ κυνηγέτης Ask. d. κῆρ κυνηγέτις Schuetz. καὶ κυνηγετῶ proposuit Stanley. et melioris nihil video, neque putarem, Aeschylum κατακυνηγέτης dixisse. Usus loquendi verbum requirere videtur. De κυναγός, κυνηγός, κυνηγέτης vide Lobeck. ad Phrynich. 428. sqq.

V. 224. θεοῖσι Med. Guelph. Ald.

V. 225. τοῦ προστροπαίου μῆνις. Soph. Oed. T. 313. μίασματοῦ τεθνηκότος. Ajac. 41. χόλω τῶν Ἀχιλλείων ὄπλων. Eurip. Orest. 422. τὸ Τροίας μῖσος. Hippol. 1087. οἶκτος σῆς φρυγῆς. Aeschyl. Supplic. 517. ἀνάκτων δεῖμα. ibid. 159. Ἰοῦς μῆνις est ira contra Jonem. Forsan sic explicandus versus fragm. Phryg. apud Stob. Sem. 126. καὶ τοῦ θανόντος ἡ δίκη πράσσει κότον. — εἰπροδῶ Ald. ἦν Glasg. Permutatio facilis. Thom. Mag. in Antig. v. 710. κείτις in codice suo invenit, ubi alii κῆντις legebant, neque praecepto, quod idem protulit sub v. εἰ (οὐ μετὰ ὑποτακτικοῦ δὲ, πλὴν ἐπὶ τῶν αὐθυποτάκτων, οἷον, εἰ λάβωμαι, εἰ τράπωμαι) multum tribuendum (Cf. Lobeck. ad Phrynich. p. 724.) Sed quum Homerus et alii εἰ cum subiunctivo conjungant, id est, quum haec constructio non sit contra linguae Graecae indolem, in Aeschylo, poeta ab Atticistarum regulis alieno, nil mutandum.

V. 227. *ἦ καὶ* Hermann. *δοῦχον* Ald.

V. 228. *πρὸς τρόπαιον* Ald. *ἀφοίβαντον*. Cf. intpp. ad Callimach. hymn. in Lavacr. Pallad. v. 11. Aeschylus, Sophocles et Euripides in iis, quae supersunt, vocem: *φοιβάειν*, nisi fallor, non adhibuerunt. Hesyech. *ἀφοίβαντον*, *ἀκάθαρτον*. *Αισχύλος Νεανίσκοις*. l. *ἀφοίβαντον*. De *ικέταις* atque ritibus purgandi vide Creuzer. Mytholog. II. p. 518. sqq. Lycophron frequentat, ubi vid. Tzetz. ad v. 731. Soph. Ajac. 352. frustra tentavit Musgrave.

V. 229. *πάρος* Hermann. pro *τε πρὸς*. Herm. sequuntur Schuetz. Bothe. probante Reisigio Conjectant. in Aristophan. p. 71. Antig. 409. sq. *ἡ κατεῖχε τὸν Νέκυν*. Aristoph. Ecclesiaz. 475. sq. *οὔδε τὸν Δῆμον*. Cf. Boeckh. ad Pind. Olymp. VI. 53. sq. ubi citat Oed. C. 495. 351. 14. Jon. ap. Athen. XI. 501. f. Huic usui non dissimilis est articuli usus in caesura pentametri et pronominis relativi atque possessivi eodem loco. Cf. Jacobs. ad Antholog. Pal. T. III. p. 535. Lobeck. ad Ajac. p. 444. Herm. Elem. metr. 119. Lachmannus in libro de Choricis systematis p. 21. explicat *πρὸς*: praeterea, quod cum usu loquendi parum convenit.

V. 230. *πορεύμασι* ante Glasg. Herm. et sequentes.

V. 232. *σώζων δ'* Casaub.

V. 233. Nota *πρόξειμι* temporis praesentis significatione cf. Hermann. de Aeschyli Danaidibus. p. VIII.

V. 235. *τό δ' ἐπιτ'* Ald.

V. 236. *μηνυτῆρος ἀφδέγκτον φραδαίς*. S. c. Th. 82. *κόνης ἀναυδος ἄγγελος*. Supplic. 183. idem. Agam. 502. sqq. idem, Theogn. 561. ignis appellatur *ἄγγελος*

ἄφθογγος. Hippolyt. 1074. τόδ' ἔργον οὐ λέγον σε μηνέει
κακόν. ubi Valckenaer. praeter J. n. citat Achill. Tat.
V. p. 285. φιλομήλας τέχνη σιωπῶσαν εὔρηκε φωνήν.
Cf. Jacobs. Anthol. Pal. T. III. 580. 775.

V. 237. νεκρόν. Med. Guelph. Ald. Rob. Turn.

V. 238. πρὸς αἷμα καὶ σταλαγμόν dictum pro αἵ-
ματος σταλαγμόν. cf. Jacobs. animadv. in Eurip. p. 4.
Fragm. apud Eustath. ad Il. T. p. 1183. (1250) πρὶν ἂν
σταλαγμοῖς αἵματος χοιροκτόνον, ubi Porson. παλαγμοῖς
frustra tuetur ad Orest. 909. Sic Soph. Oed. T. 1279.
ὄμβρος χαλάζης αἵματος τ' ἐτέγγετο. Iliad. XIX. 214. φό-
ρος τε καὶ αἷμα. (Liv. I. 48. partemque sanguinis ac caedis
paternae.) Iliad. XVI. 162. eadem non dissoluta, φόνον
αἵματος. Ante caedem expiatam manus cruore stillan-
tes a poetis fingi, jam supra monuimus. ἀνδροκμησι
φρσιᾷ Ald. Infra 873. ἀνδροκμητὰς τέχας. Supplic. 681.
ἀνδροκμῆς λοιγός. Active. Choeph. 352. δορικμηῆτι λαῶ.
Ajac. 325. βοτοῖς σιδηροκμησιν. Passive. λοιγός, μόχθος
ἀνδρῶν καυρόντων, σκητόντων explicat Lobeck. ad
Ajac. II. c. adsentiente Wellauero (Comment. Aeschyl.
p. 64.)

V. 240. πᾶν Rob.

V. 241. ἀπέρους Rob. Haec permutatio dubium
reddit, sitne πτέρων S. c. Th. 661. inventum Gram-
matici, an error librarii, quem Hermannus teste Nae-
kio ad Choerilum Samium, recepturus est. De lo-
cutione ἀπέρους πωτήμασιν vide supra 236. Wernicki.
ad Tryphiodor. 85. Blomfield. Glossar. ad Agam. 81.
Poetae Hispanici hisce imprimis delectantur. Ex innu-
meris citare liceat unum exemplum facetissimum in it.
dram. quod inscribitur: La vita un sueño.

V. 243. ἐπὶ Ald. καταπτακός Canter. Turn. Vict. Stanl. κατεπτακός Schuetz. Wakef. probantibus Abreschio, Heathio. κατεπταχός Casaub.

V. 244. εἰς μὴ pro ὁσμῇ. Ald. Forsan ὁδμῇ legendum, ut in Prometh. Codicibus parum fidei habendum in hisce rebus. vid. Lobeck ad Phrynich. p. 89. Wernick, ad Tryphiodor. p. 128.

V. 245. sq. ῥέα ὄρα Ald. Turn. λεῦσσε τὸν Guelph. Turn. λεύσσετον vulg. λεύσσετε πάντα conj. Wakef. λεύσσετε πανταχῇ λάθει φ. β. μ. α. Lachmann de Chorus system. p. 91. Dualem Abresch. defendit, putans in hac tragoedia regulam servatam esse, ut quamvis Chorus e multis constet, tamen ubique Dearum tantum habeatur ratio. Seidler. de vss. dochm. p. 43. alio modo explicari posse censet, ut scilicet duabus Furiis vigilandi negotium traditum putetur. Affert Orest. 1251. Hippol. 577. Buttmannus Gramm. Gr. p. 348. Dualem et Pluralem antiquitus eandem formam habuisse monens, vulgatam tuetur, comparans Homerum et Pindarum. Si Boeckhius verum vidit, Pindarus exemplis eximendus. — πάντα λεύσσετ' οὖν! Both. Duas voces a librariis conjunctas multis locis legi notum est. cf. ad Choeph. 904. et Supplic. 560. 563. 383. 533. 447. 607. 653. 687. 694. 718. 729. 730. 744. 745. 794. 850. 870. 886. 947. Aldina exemplis abundat. Herm. ὄρα — μὴ in unum versum conjunxit. In prima dissertatione de Choro Eumenid. p. XV. in duos versus distribuit:

ὄρα, ὄρα μάλ' αὖ
λεῦσσε τὸν πάντα, μὴ.
φρυγάδα Ald. Turn. Solent librarii formas contractas

ssolvere. Sic saepius *παρά* — pro *παρ* — *ἀνὰ* —
τοῦ *ἀν* etc. — *ὁ* omittunt Herm. Both. Articulus *σαε*^s
us male additus. e. c. Alcest. 221. (ibid. 240. articu-
s à librariis non insertus, sed Monckii crisis male
 edita est.) vide loca Medae, ab Elmslejo in indice
 ib: articulus male insertus, indicata et infra
 15. — *ἀντιπας* Ald.

V. 246. Nota trimetrum, Porsonianis non sub
 no nomine corrigendum post versus, quos attulit
 obeck, ad Ajac. 1017. — *αὔτε* Ald. *οὐν* pro *οὐκ* Med.
 sk. d. Guelph. Ald. Rob. Turn. Commā post *οὐκ*
 Hermannus posuit, secuti sunt Schuetz. Both.

V. 250. sq. *μητρῶον* Ald. — *δ' ἱερὸν* Ald. Turn.
ὁδ' ἱερὸν Guelph. *δι ἱερὸν* Rob. — *κεχυμῖον* Ald. *χό-*
ρον Hermann. Pors. 2. Lachmann. l. c. Choeph. 384.
ταγόνας χυμῖνας ἐς πέδον. Eurip. Heraclid. 76. ubi
 vide Elmsleji notam. Agam. 752. *συμῖνα*.

V. 255. *φέρου' ἄν* Ask. *πόματος* e Victorii edi-
 one in ceteras (praeter Glasg. Both.) illatum est.
 Ietri causa lectionem antiquam retinui. Cf. Porson,
 d Orest. 396. Philoct. 714. *πόματος* restituendum.

V. 256. *ζῶντας ἰχνάνας' ἀπ.* Rob. *ζῶντας ἰχνα-*
ας' αἰσπῆζομαι. Cod. Rob. — *ἀπάζομαι* Ald. — *καθ*
ἴτω Rob.

V. 257. *ἀντίποιν' ὥς* Schuetz, quem secutus est
 Herm. — *τείνεις* Ask. d. Guelph. Ald. *τείνης* Rob. *τί-*
εις Turn. — *μητροφόνου* Casaub. teste Abresch. *μα-*
ροφόνου Schuetz. Herm. Stanl. cur. secund. *μητροφόν-*
ου vel *μητροφόνους* proposuit. *μητροφόνας* Ald. In
 uos versus distribuerant Schuetz, Herm. ex Heathii
 sententia *ἀντ.* — *τείνης* *Ματρ.* δ. Both. legit: *ἀντιφόνους*

τίνεις, ματροφόνος, δίας. quod speciem ducit e Soph. Electr. 248. ἀντιφόνους δίκας. Lachm. l. c. ἀντιπόνους, Blomfield. glossar. in Pers. 482. ἀντιποίνους τίνεις μητροφόνους. δίας. — μητροφόντας conj. Pauw. ματροφόνος. Butler. Lachm. Non opus. Infra 269. μητροτόνον μίασμα. Agam. 736. μηλοφόνους ἄταισιν. Choeph. 488. τῆς ἀνοιμώκτου τέχης. Pers. 652. πολεμοφθόροιςιν ἄταις. 794. νοστήμον σωτηρίας. 915. περισσόνόμον τιμῆς. Agam. 43. διδρόνον καὶ δισκήπτρον τιμῆς. 269. εὐαγγέλοιςιν ἑλπίσιν. 766. καλλίπαις πότμος. 1479. ἔρως αἵματόλοιχος. 1513. πᾶχνα κουροβόρῳ. 1576. ἀλληλοφόνους μανίας. Eumen. 935. εὐάνδροισι συμφοραῖς. Soph. Electr. 248. ἀντιφόνους δίκας. Hecub. 251. δημηγόρους τιμάς. Troad. 199. ἀρχαγὸς τιμάς. Iphig. T. 53. τέγγην ξενοκτόνον. 759. ξενοφόνους τέχας. 1167. κηλὶς μητροκτόνος. Rhes. 977. παιδοποιοὶ συμφοραὶ. Pind. Olymp. VI. 102. λαοτρόφον τιμάν. Nem. X. 71. εὐάγων τιμά, et multa alia.

V. 258. δ' ἐκεῖ ante Schuetz. — ἄλλος Schuetz. Herm. Both. Glasg. Sed vulgata non abhorret ab usu Tragicorum, de iterationibus minime anxiorum. Aeschyl. Supplic. 1000.

Θῆρες δὲ κηραίνουσι καὶ βροτοὶ τίμιν
καὶ κνώδαλα πτεροῦντα καὶ πέδοστιβῆ.

Hippol. 1266. sq. ὀρεσκόων σκυλάκων πελαγίων θ' ὅσα τε γὰρ τρέφει — ἀνδρας τε. Antig. 343. sqq. Huc quodammodo pertinet Aristoph. Plut. 81. sq.

ὦ Φοῖβ' Ἀπολλων, καὶ θεοὶ καὶ δαίμονες
καὶ Ζεῦ.

Helen. 341. φάος τέθριππά τ' αἰλίον ἐς κέλευθα τ' ἀστέρων. 1501. sq. γλαυκὸν ἐπ' οἶδμ' ἄλιον κυανόχροά τε

ρμάτων ῥόδια πολὺ θάλασσας. Antig. 851. οὐτ' ἐν βρο-
οῖς οὐτ' ἐν νεκροῖσι Μέτοικος, οὐ ζῶσιν, οὐ θανοῦσι. —
ροτὸν Ald.

V. 259. τί τ' pro τιν' Ald. Turn. — τοκῆας Herm.
chuetz. (Auratus) e certissima correctione pro τοκέας.

V. 260. ἔχοντ' Guelph. Turn. Rob. ἔχον τ' ἐκ Ald.

V. 261. sq. ἄδης Ald. ἐνερθεν. Herm. Schuetz.
loth. — ἐπωπᾶ Ald. — τῇ φρενὶ Rob.

V. 266. σιγᾶν Ald. τῶδε Ald.

V. 267. φρονεῖν Ald. φρονεῖν Turn. διδάχθην
aurat.

V. 268. Bekker Anecd. I. 35. δνζμάραντον κακόν.

V. 269. ἐκπλητον Ald.

V. 270. τοταίνιον Ald. et sic Guelph. e rasura
ro ποτ.

V. 271. καθαρμοῖς χοιροκτόνοις. Adjectivum dis-
solvendum. vid. ad Choeph. 25. ubi Trach. 188. βοῦδερεῖ
ειμῶνι male citatum est. (cf. Aeschyl. Supplic. 71.
λεῖλοδερεῖ παρειάν.) Aeschyl. fragm. apud Eustath. II.
p. 1183. 17. αἵματος χοιροκτόνου. Supplic. 7. δημη-
ασίαν ψῆφον, 111. πάθρα δακρυοπετῆ. (Eurip. Supplic.
75. μολπὰς δακρυρρόους) Ion. 666. λαιμοτόμων στα-
αγμῶν. Antig. 36. φόνον δημόλευστον. Trach. 609. ἡμέρα
αυροσφάγῳ. Prometh. 860. θηλυκτόνῳ Ἄρει. Helen.
474. βοῦδντον ἀμέραν Eurip. Aug. fragm. apud Clem.
Alex. p. 841. σκῆλα βροτοφθόρα. ubi vs. sq. καὶ νεκρῶν
mnino legendum. — Porci sanguine Athenis concio
opuli lustrabatur. vide Schol. ad Aristoph. Plut. 454.
Acharn. 44. In mysteriis immolabantur. vid. Acharn.
37. Pac. 375. ed. Küst.

V. 273. ὄσοις Med. Ask. d. Guelph. Schütz. Herm.

Pors. 2. et Adversar. p. 140. Both. *ὅς τοις* Ald. „*ὅσους*, an *ὅσοις*?” Stanl. cur. secund. *ὅσοις* sensus requirit, cf. supra 228. sqq. Frustra renititur Butlerus, ita explicans: Jam vero multo sermone usque a principio, hoc est ante lustrationem quamlibet, qua non egeo, libere uti licet, quippe qui huc advenerim piaculi insons, quemque adeo in societatem et commercium tuto admittas. — ἀβλαβῇ Ask. d. Guelph.

V, 274. καθαίρει legendum censet Stanl.

χρόνος ἀναιρεῖ πάντα, καὶ λήθην ἄγει.

Soph. Ajac. 714. πάνθ' ὁ μέγας χρόνος μαραίνει. Prometh. 971. ὁ γηράσκων χρόνος. Soph. Antig. 60. sqq. τεάν, Ζεῦ, δόρασιν — τὰν οὐδ' ἔπνος αἰρεῖ ποδ' ὁ παντογῆρας, S. c. Th. 667. γῆρας μιάσματος.

V, 279. δικαίως hic pro ἀληθῆς. Et sic πανδίκως atque ἐνδίκως. Cf. Aeschyl. Supplic. 422. S. c. Th. 390. 655. Choeph. 644. etc. cf. Döderlein, specimen Sophocl. p. 79.

V. 280. Λιβυστικῆς, Casaub. Pears. Wakef. Schuetz, Herm. probantibus Pauwio et Butlero. Tzetz. ad Lycophron, 519. καὶ Αἰσχύλος μυθικῶς

εἴτ' ἀμφὶ χεῦμα γενεθλίον σπόρον

Τρίτωνος, ἐν τόποις Λιβυστικοῖς.

ubi Vit. 1, et Ciz. λυβικοῖς. Vit. 2, et 3. λιβυστίοις. — Vulgata l, n, bene habet. Sic Herc. f. 407. Εἰξεῖνον οἶδμα λίμνας, Troad. 1. sq. Αἰγαῖον βάθος πόντον, Tzetz. Antehomeric. 133,

φεῦγον ἐπ' ἀτρυγέτοιο θαλάσσης Τύριον οἶδμα.

Propert. I. 20, 9, gigantea litoris ora. Hujusmodi transpositiones frequentant poetae, Sic Iphig. T. 1237,

χθονίαν θεᾶς μῆνιν pro χθονός. *Andromach.* 159.
 Ἥπειρώτις ψυχὴ γυναικῶν. *Trach.* 817. ὄγκον ὀνόματος
 μητρώιον *Iphig. A.* 1253. λέκτρων ἀρπαγὰς Ἑλληνικάς.
Iphig. T. 10. sq. χιλίων ναῶν στόλον Ἑλληνικόν. et
 multa alia. Ne quis in χώρας τόποις offendat, affe-
 ram *Oed. C.* 1520. sq. χῶρον ἐν οἷς κεῖται τόποις. —
 Λιβυστικοὶ τόποι dictum ut *Oed. C.* 1494. Ποσειδα-
 νίῳ δεῖ. *Troad.* 821. Λαομεδόντιε παῖ. *Pind. Pyth.*
II. 34. Δεινομένειε παῖ. *VIII.* 26. Ξενάρκειον υἱόν. *Nem.*
III. 6. ὕδατι Ἀσωπίῳ. *Isthm. I.* 46. Ὀρχηστίασιν
 αἰόνεσσιν. *Phoeniss.* 1026. Διρχαίων τόπων. Aliquan-
 tulum aliter dixit *Aeschyl. Pers.* 445. Σαλαμῖνος τό-
 πων. — ἀμφιχεῦμα *Ald.* *Pallados cognomen* Τριτογένεια
 ab eadem voce cum nomine Ἀμφιτρίτη deducendum
 et ad mare referendum est.

V. 282. Res vulgares descriptionibus tumentibus
 exornare solent Tragici. Sic *S. c. Th.* 356. σπονδῇ
 διώκων πομπίμους χροᾶς ποδῶν. (*Anthol. Pal. II.* 1.
v. 80. ἀντηγι μῆρῶν, ubi vide *Jacobs.*) *Infra* 504. σάλ-
 πιγξ, βροτείου πνεύματος πληρουμένη. *Iphig. A.* 410. sq.
 εὔρυντον παρὰ κρήνην ἀναψέχουσι θελέπουν βάσιν. *Aesch.*
Supplic. 285.

Κύπριος χαρακτήρ τ' ἐν γυναικείοις τέποις]
 εἰκὼς πέπληκται τεκτόνων πρὸς ἀρσένων.
Troad. 123. sqq. Ἴλιον — πλεκτὰν Αἰγύπτου παιδείαν
 ἐξηρτήσας. *Hecub.* 65. βραδύπουν ἤλυσιν ἄρδρων. *Eur-*
ipides hisce saepius abutitur. Cf. e. c. *Helen.* 333,
Herc. f. 379. etc. — *I. n.* interpretand. sive ambu-
 let, sive sedeat.

V. 285. *Hugo Grot.* vertit:

— procul exaudit, est etenim Deus,

V. 286. *δπως γένοιτο* bene illustravit Herm
ad Ajac. 1200.

V. 288. *ῥόσαι τ' ἄν ῥους τε* Ald. — *παρε-
μείνον* Marg. Ask.

V. 289. *μαθῶν* S' Rob.

V. 290. *σκίαν* ex Heathii conjectura rece-
Schuetz. Herm. Both. Hermann. comma posu-
βόσκημα, Schuetz. post *δαιμόνων*, probante B
Botheus post *ἀναιμάτων* et *δαιμόνων*. Schuetzii
punctio praeferenda.

V. 292. *καθιστρωμένος* Ald. Signum inte-
tionis in fine h. v. habent Herm. Both. probant
lero, ne futuris opus sit in praecedente versu
praesens ita positum vim addit orationi, rem fu-
ut praesentem ante oculos ponens.

V. 293. Victor. Turn. Canter. Apollini tribu-
μεδαίστις. Ald. *βωμῷ* Ald. *βομοσφαγείς* Cod. Rot

V. 297. *δεδόκημεν* Ald. Rob. *δεδόκηκε* f
Guelph. Heath. Herm. Schuetz. Both.

V. 298. *λάχητα* Ald.

V. 299. *ἐπὶ νομῷ* Ald. *ἀμὰ* pro *ἄμα* e C
correctione Schuetz. Herm. Both. Wakef. *ἄμα* r
Glasg. i. e. Porsonus, locum forsan corruptum p-
propter duos continuos paroemiacos, quos Pau-
δίκαι τ' ἄρ, Heath. *ὥς ἐθδ*. scribentes ejicere cor-
Sed nisi alia accedant argumenta, talia notand-
emendanda sunt.

V. 300. *εὐδυδίκα* S' *οἱ δοιμοσθ'* Ald. S' *οἱ*
Med. Guelph. Rob. *δ'* pro S' Casaub. Pears.
Stanl. cur. sec. praeferendum videtur.

V. 301. *πρὸς νέμοντας* Ald. *ἐχοντας* ab al

affirmat Turn. τὸν — προνέμοντ' Hermann. quem Schuetz. secutus est. προῦχοντ' Both.

V. 302. ἐφέρπειν conjecit Wakefield. Οὗτις ἐφέρπει μῆνις ἀφ' ἡμῶν Pors. 2. ut hiatus tollatur, ob exempla tamen exceptiones corrigere, id est pro lubitu agere. Hermann. Elem. doctr. Metr. p. 372. hiatum et in systemate anapaestorum legitimo agnoscere videtur, cui tamen minus tribuerim, quippe qui hisce in rebus, ut et in aliis, potius libere vagetur, quam firmo judicio gaudeat. Hic antistrophica restituenda et ob id hiatum defendendum esse, suspicatur, quae suspicio mihi valde suspecta est. — δ' αἰῶν ἀδιοιχνεῖ Ald.

V. 304. ἀλιτῶν Schuetz. Herm. e Stanl. conjectura, quam retractat in curis secundis. Quint. Smyrn. I. 32. οὐδέ νῦ ἐστὶ θεὰς ἀλιτόνδ' ὑπαλύξαι. ἀλιτῶν Aurat. Cf. Etym. M. v. ἀλιτρός. — ὅδ' ἄνῃρ Wakef. Glasg. Quae Porsono de voce ἀνῃρ placuerunt, satis nota sunt, oblocutus est quodammodo Lobeck. ad Ajac. 1181. Infra 693. ἄνῃρ orationem non pulchram redderet.

V. 305. φονίους Ask. d.

V. 306. sq. ὀρθαίτοισι Ald. θανοῦσι Turn. Vict. Stanl. Cant. — παραγιν. Ald. Stanl. κράκτορες Ask. d. — αὐτῶ Ald.

V. 309. αἶμ' Ald. — ἔτεκες Ald. Turn. — ἀλαοῖσιν praeter Glasg. Herm. Both. Wakef. δεδορκόσι praeter Guelph. Ald. Rob. Schuetz. Herm. Glasg. Both.

V. 311. ποιναῖν praeter Ald. Rob. Herm. Schuetz. Both. Wakef. — κλῦδ' ἔλατοῦς Ald. κλῦδι Λατοῦ Turn. — ἀτίμον Ald. τίθησι praeter Guelph. Ald. Rob. Herm. Schuetz.

V. 312. *πάντα* Guelph. Ald. Cod. Rob. Vocis solitae forsitan cedere debuit lectio *πάντα* spemenda. *ματρώτον* ante Schuetz. Genitivum *ματρώτου* putant Pauw. Heath. Sic Ajac. 134. sq. *τῆς ἀμφιπότις Σαλαμίνος ἔχων βάθρον ἀγκυάλων* a quibusdam legitur. Sed jam supra monuimus de epithetis pluribus in substantivo adjectis. Transpositio adjectivi frequentissima est.

V. 313. *τρωδόμενος* Rob. De quantitate cons. Passov. dissert. de Trachin. v. 995. — *φρενοδαλὶς* praeter Guelph. Ald. Rob. Both. post *παράφορᾶ* committit delevit Hermannus, quem Schuetz. secutus est. *φρενοδαλὴς ὄμιλος* conjungit Bothe. *ἐρινέων* Ald. Rob. *φρενοδαλὴς*, ut *φρενοβλαβὴς*. Prometh. 878. sq. *φρενοδαλὴς μανίαι*. Tryphiodor. 275. *νοσηλήγεσσιν ἀτασθαλίῃσι*, si Rhodomanni conjectura vera est. Cf. intpp.

V. 314. *αἰδῶν βροτοῖς* praeter Med. Ask. d. Ald. Rob. Turn. Schuetz. Glasg. Herm. Bothe. Abest Guelph. sed in margine adscriptum. — *ἀφόρμητος* Supplic. 684. *λοιγὸς, ἄχορος ἀκίδαρις* Choeph. 444. *παράμουςος ἀτης πλαγὰ*. Agam. 989. sq. *τὸν δ' ἄνθρωπος ὁμοῦς ὁμῶς* *Θρῆνον Ἐριννός*. Iphig. T. 145. *ἀλγόροις ἐλέγοις*. 216. *δυσφόρμιγγα ἄταν*. Helen. 185. *ὁμοῦς ἄλλορον, ἔλεγον*. Phoeniss. 817. *ἀμουςσοτάται* *ὄσον φθαῖς*. 1028. *ἄλλορον μούσαν* etc.

V. 316. *ἐκπέδως* Ald.

V. 317. *θαντῶν* pro *θανάτων* e Canteri correctione receperunt Glasg. Herm. Schuetz. Both. — *ἀποτοργαίαις*. Guelph. Ald. Rob. Victor. — *ξέμπας* *ὄσον* Med. Ald. *ξέμπασσεν* Rob. *μάταιοι* bene habet. Graec. de stolidis, impiiis, et nocentibus usurpant vocem.

δυστυχής, ὀλόμενος, ἀνολβος, μάταιος, τάλας et alias hujus generis. Cf. Both., ad Soph. Ajac. 1120, Electr. 116. 424.

V. 318. τοῖςδ' conj. Pauv. τάςδ' Heath. — ἐπέλθῃ. Ald. Hanc numeri enallagen πρὸς τὸ ἐννοούμενον videas etiam Agam. 679. sq.

Καὶ νῦν ἐκείνων εἴ τις ἐστὶν ἐμπνέων

Λέγουσιν ἡμᾶς κ. τ. λ.

Pers. 598. sq. βροτοῖσιν ὥς ὅταν κλύδων κακῶν ἐπέλθῃ, δειμαίνειν φιλεῖ, ubi vide quae citat Blomfieldus.

V. 319. παρακοπᾶ. Ald. παραφρονᾶ Med. Guelph. — φρενοδαής Ask. d. φρενοδαλῆς praeter Med. Ald. Rob. Both. ὕμνοις Ask. d. Guelph. — ἐρινύων Med. Ald. Rob. — ἀφόρμικστος Rob. — αἰονᾶ βροτοῖς. vide supra. αἰονᾶ scribendum, si Bothii observatio ad Soph. Philoctet. 923. vera est.

V. 321. ἐφαμῖν Ald. ἐφ' αἰμῖν Glasg. ἐφ' αἰμῖν Herm. Schuetz. Both. ἐφ' αἰμῖν ctt.

V. 322. δ' omittunt. Herm. Schuetz. — οὐδέ τις Ald.

V. 323. συνδάτωρ Med. Ald. Rob. ξυνδαίτωρ Schuetz. Herm. Both. Glasg.

V. 324. τῶν δὲ Hermannus supplevit, Schuetz. eum secutus est.

V. 325. αἰέν. Herm. invenit et ita Schuetz. παρ-
λέωνων Med. Ald. ἀμοιρος ἀκλήρος. Vide supra 69, infra
349. ἀτιμῇ ἀτίετα. Supplic. 753. δολοφρονὲς δὲ καὶ δο-
λομήτιδες (sic ibi legendum). 141. ἀγαμον ἀδάμαντον.
Pers. 287. εὐνιδας ἢδ' ἀνάνδρους. Jon. 1464. ἀπαιδες,
ἀτεκνοι. 956. οὐκετ' εὐτεκνος, οὐκετ' εὐπαις. 967. ἀπαις
ἀτεκνος. et multa alia. — δομάτων Rob.

V. 327. *δτ' ἀν* Rob. Wakef. — *πίδαςος* Ald. Victor. *τιδαςσός* Stanl. Eadem permutatio Phot. Lex. *τιδαςός* Gläsg. Herm. Schuetz. Both. *τιδαςος* ctt. cf. Porson. Adversar. p. 141. — *φίλος* Rob. *ἐλη* Ald.

V. 328. *ἐπιτόνως* Turn. Schuetz. Herm. Both. Exclamationes orationi interjectae saepe leguntur. Pers. 114. 281. 548. sq. 571. 574. sqq. 580. 973. 1067. Sept. c. Th. 125. 313. 324. 772. 874. Sôph. Electr. 1262. et invocationes Deorum orationis animandae causa interpositas legimus. Cf. Jacobs. Anthol. Pal. III. 85. 107. — *ὁμοίως* omnes praeter Glasg. Schuetz. Correxerit Arnald. — *μάρπτωμεν* Schuetz. — *νέον αἶμα* Hermann. conj. et Schuetz. recepit, Butlerus hoc probans, a *διώμεναι* pendere putat, quod nullo modo fieri potest. Novum piaculum delemus dictum, pro: homicidas abducimus sub terras, ultionem petentes. Ne quis tamen putet, me *αἶμα* latiori significatione accipere, quod e. g. Soph. Electr. 1394. a nonnullis pessime factum est.

V. 330.* *σπενδόμυιαι* Ald. *σπεύδομαι* Turn. Victor. τ' pro δ' coniecit Butlerus: ut, coli signo ad finem strophae praecedentis posito, haec quasi causam persecutionis ibi memoratae contineant, et hinc usque ad *ἀπηξιώσατο* quasi parenthesi includantur. — *τίνα* Ald. *Δία* pro *τινὰ* Schuetz. e Pauwii conjectura — *τᾷςδε* Rob.

V. 331. *τῶν δ' ἀτ.* Schuetz. *θεῶν τ'* mavult Butler. Herm. δ' omittit *θεῶν* ad *μερίμνας* referens. — *λαχαῖς* pro *λιταῖς* Schuetz. quod et Butler. suspicatur. *λατρίαις* Wakef. Sensus est. Quemque deorum hisce curis levare immunesque reddere stu-

dentes, quum homines me invocandi potestatem habeant. — ἐμαῖσι λιταῖς dictum, ut Pers. 696. ἐμὴν αἰδῶ. Agam. 232. κληθόνας πατρώιους. Odys. XI. 202. σὸς πόθος. Oed. T. 969. τῷ ἐμῷ πόθῳ. Oed. C. 429. τοῦ ἐμοῦ πόθου. Bacch. 991. κράτος ἐμόν. Il. XXIV. 111. αἰδῶ καὶ φιλότητα τέην. (Sic etiam Romani. Tacit. Annal. II. 71. Si quos spes meae. Liv. II. 1. regio metu. III. 16. terror servilis.) Plat. Gorg. 486. α. εὐνοία τῇ σῇ. cf. Heinlorf. — ἐμᾶ σιλνταῖς Ald.

V. 332. μὴ δ' ἐπ' ἀκροισιν Ald. ἐς ἀκροισιν Guelph. ἐπ' ἀκροισιν Turn. Victor. ἐς ἔγκρισιν Rob. ἄγκρισιν cit. H. Steph. ἐπὶ κρίσιν Pears.

V. 334. ἀ ξίον. Ald. — pro τόδε λίσχας alios μὲν σχάσας legere monet Turn. τόδε λίσχος Rob. — ἀς Ald. — ἀπεξιώσατο Rob.

V. 336—38. Haec post stropham sequentem legabantur ante Hermannum, quem secuti sunt Schuetz. Both. Glasg. — ἀλλομένα Ald. ἄλλομένα vulg. γὰρ ἄλωμένα Rob. ἄλωμένα Glasg. ἄλμένα Both. ὀλομένα Lachmann. l. c. p. 62. ἄλομένα Herm. Schuetz. — ἀνέκαθεν Herm. Schuetz. et sic scribit Abresch. in animadd.

V. 337. ἀκμὴ periphrastice positum. Sic Bacch. 1159. χειρῶν ἀκμαῖσι. Oed. T. 1034. ποδοῖν ἀκμάς. (1243. ἀμφιδεξίοις ἀκμαῖς) Antig. 976. κερκίδων ἀκμαῖσι. — τὰν ἐδρόμοις Ald. βαρυνπεσῇ pro βαρεῖαν.

V. 339. sq. δέξαι δ' αὖ δρῶν Med. ἀνδρῶ Ald. δ' e Med. praeferrem ob usum. — τ' ἀκόμεναι Guelph. Ald.

V. ἐφόδους μελανοίμοσιν Ald. Consule Potter. ad Lycophr. 1137. Nota transpositionem adjectivi. — ὀρχηθμοῖς Pears. Stanl. cur. secund. Jacobs pro ὀρχηθμῶν,

Anthol. Pal. VI. 33. 218. Recipere καὶ
 ἐν κλαυθμῶν legatur Agam. 1555. (καταβαλὼν
 ὅμιλον. 311 in trimetro occurrens huc non pertinens
 ambiguis partibus) — ἐπὶ φόνοις Rob. ἐπιφόροις
 ἐπὶ φόρον Stanl. cur. secund. ἐπιφόβοις Wakef.
 ἐπὶ φόνοις ctt. praeter Herm. Glasg. Schuetz. Both. Per-
 mutatio frequentissima.

V. 342. πίπτων Ald. οἶδε praeter Ald. Rob. Herm.
 Schuetz. Both. Glasg. — λῦμα Ald. Turn. ἀφρονι λύμα. Pe-
 riphraſis, cujusmodi jam supra attulimus. — γὰρ omi-
 tunt Herm. Schuetz. Both. Glasg. ex Heathii senten-
 tia. μῖσος Ald. μῦσος ante Canter.

V. 344. κεννοφερὰν Rob. δνοφεράντιν' ἀγλήν Ald.
 δνοφερά τις ἀγλὺς Pears. — καταδύματος Rob. αὐδᾶ-
 ται active positum ut Philoct. 852. οἶσθα γὰρ ὅν τ'
 αὐδᾶμαι, neque Prometh. 766. passive intelligendum.
 Sic Oed. T. 1021. ὀνομάζετο, ubi vid. Brunck. et Er-
 furdt. — Infortunium noctem, statum felicem lucem
 metaphoricè appellari notum est. — κατὰ ad δώματος
 referendum.

V. 346. μένει γάρ omnes praeter Herm. Schuetz.
 Both. Wakef.

V. 347. δὲ καὶ omnes praeter Wakef. Schuetz.
 Herm. — δὺς παρήγοροι Ald.

V. 349. sq. ἀτίεται Guelph. Ald. Rob. Turn. Vic-
 tor. ἀτίτα Pears. ἀτίετον memorat H. Steph. — δι-
 χοστατοῦτ' Guelph. Rob. διχοστατού τ' Ald. — λάμπα
 Med. Ald. Rob. λάμψαι Turn. Victor. Jota adscrip-
 tum multos errores peperit. Suppl. 88. μέλαιναί ξυν-
 τόχαι pro μελαίνα ξὺν τόχα. — ἀνηλίφ λάμπα poetice
 dictum pro ἀνήλια. (Sic fere Orest. 610. ἀνηφαίστω πύλα)

neque ἄμουνσος de cantu dictum abhorret.) Cf. Seidler, ad Eurip. Troad. 566, ubi Hermannō non in omnibus assentior. Adde Welcker, in notis ad calcem versionis Aristoph. Ran. 1331. ἀνήλιος Tragicis frequentatur. S. c. Th. 843. ubi legendum videtur.

τὰν ἄστολον μελάγκροκον θεωρίδα,
τὰν ἀστιβῆ Ἀπόλλωνι, τὰν ἀνάλιον.

Choeph. 46. Alcest. 451. 859. Herc. f. 601. infra 362. δυσήλιον κνέφας.

V. 352. δυσόδῳ παίπαλα Ald. δυσοπαίπαλα Rob. — δερχομένοισι Ald. Cf. supra 310. ἀλαοῖσι καὶ δεδορκόσιν. „Metaphora est a via salebrosa atque ardua, ex qua non modo caecus, sed ne oculatus quidem se expediat.“ Butler. et sic interpres Gallicus. Sed haec explicatio minus Aeschylea est.

V. 354. sq. ἄζεται Ald. (Cf. Elmsl. ad Heraclid. 600.) οὐ χάζεται Guelph. δέδοικε praeter Herm. Schuetz. Glasg. Both. — μοιρίκραντον ἐκδεῶν Guelph. μοιρίκραντον Ald. — ἐστι pro ἐπὶ Turn. ἐπι ctt. ἐπὶ Schuetz. Herm. ἐνι Augat.

V. 359. sq. ἐστὶν inserunt Herm. Schuetz. Both. — κρωῶ praeter Hermannum, quem vide ad Soph. Ajac. 307. — τὰξιν Ald.

V. 363. κληδόνος praeter Ald. Glasg. — κληδόνος βοήν. Periphrasis valde usitata. (Both. vertit: precum vocem, sed melius redditur: vocis clamorem) Jam apud Homerum occurrit, Il. XVII. 384. ἔριδος νεῖκος. XX. 245. ὑσμίνῃ δηϊοτήτος. Odys. III. 152. πῆμα κακοῖο. Pers. 434. συμφορὰ πάθους. 1024. συμφορὰ κακοῦ. (Iph. A. 1315. Med. 1245.) 630. κακῶν ἄχος,

Eurip. Supplic. 809. ἄλγη κακῶν. S. c. Th. 133. σφόδρῳ αὐτᾶς. Pers. 541. λέκτρων ἐνός. Antig. 424. ἐόντῃ λέχος. 1206. φωνῆς κοκυμάτων. Soph. Electr. 88. θρήνων ῥῥάν. Philoct. 294. sq. γόνων — ὀδονμάτων — θρήνους. Troad. 514. θυμῶν ῥῥάν. 611. θρήνων τ' ὀδονμοί. Phoeniss. 337. ἀλαλαῖσι αἰαγμάτων. Alcest. 467. μολπὰν μελέων. Androm. 918. λόγους λαλημάτων. Trach. 20. ἀγῶνα μάχης (Virgil. Aeneid. XII. 598. pugnae certamine.) Andromach. 716. μάχης ἀγών. adde Heraclid. 793. Ajac. 1163. ξριδος ἀγών. Herc. f. 792. ἀγώνων ἀμύλλαν. Med. 178. δέμνια κοίτας. 434. κοίτας λέκτρον. (Alcest. 944.) Troad. 88. πέλαγος ἁλός. Alcest. 607. πεδίων δαπέδοις. 23. μελάθρων στέγην. Iph. T. 919. οἶκον στέγει. 1221. μαντείας θεσφάτων. Phoeniss. 308. βοστρέχων χαίτας πλόκαμον. Troad. 1172. βοστρέχων πλόκαμον. Herc. f. 410. πέπλων φάρος. Orest. 1300. δικτύων βρόχους. Hippol. 796. βρόχαν ἀγχόνης. Hecub. 99. λόγχης αἰχμῇ. Helen. 1115. δορὸς λόγχαισιν. (Troad. 1310.) Phoeniss. 1190. ἀρμάτων ὄχους. (Iph. T. 360.) Eurip. Supplic. 661. 683. ἀρμάτων ὀχήματα. Philoct. 594. ἰσχύος κράτος. (Barlaam und Josaphat v. 2. des gewaltē craft.) Cyclop. 364. θυμάτων θυσίαν. Helen. 380. ἄχρα λύπης. Herc. f. 852. ζωᾶς βιοτάν. (Hinc defendi potest locus Anthol. Pal. IV. 95. ἐπὲρ ζωᾶς καὶ βιοτᾶς σφετέρως, qui Jacobsio suspectus est. αἰὼν καὶ βίος Longin. XXXVI. sermo et oratio Cicero de natura Deor. I. 34.) Iphig. A. 127. T. 1134. θυμὸν ὀμμάτων. Trach. 356. πόνων λατρεύματα, πίδον γὰς ubique. Catull. de Atty. 7. terrae solae. Virgil. Aen. V. 422. membrorum artus. Tacit. Annal. II. 78. litonum oram. Liv. I. 24. graminis herbam. Haecce

apposui, unde appareret, quam late hoc genus loquendi pateat.

V. 364. γῆν καταφθατονμένη. Herm. Schuetz. Both. ut Stanl. Bentl. Abresch. Heath. legendum esse putant. — Supplic. 904. ἀγοὶ πρόμοι.

V. 369. Haecce offendunt interpretes nonnullos. κώλοις pro πόλοις coniecit Wakefield. ὄχον de clypeo intelligens: οὐκ ἐπιζεύξας Pauvrio in mentem venit, (ἐπιζεύξας Ald.) κόλπον Αἰγέως edidit Both. Aegidis opera mare trajecisse, tunc curru vectam esse, putat Abresch. πόλοις τ' suspicatur Butler.

Du machst's uns' fraus,

Wir können in Kopf nicht bringen.

Quum aegis celeriter agitata alarum fere sonum ederet, alis memoratis hoc addit ad descriptionem exorandam. Antig. 1004. πτερῶν γὰρ ῥοῖβδος οὐκ ἀσημος ἦν. — ῥοιδοῦσα Guelph. Ald.

V. 372. καινήν Herm. Schuetz. Glasg. e Canteri conjectura, probantibus Bentlejo, Abreschio, Butlero. Cur opus sit, τήνδ' ὁμιλίαν epitheto augere, non intelligo, ideoque nil muto, καὶ δὲ propter placitum argumentis destitutum non damnans. — τῆςδε Ask. d.

V. 373. sq. vulg. comma post πάρα, colon post ἐστέ, praeter Herm. Schuetz. Orestem ad Palladis statuam sedentem videas apud Millin. mon ant. ined. II. 49. Adde I. 29.

V. 375. sq. Constructio mutata. Cf. Lob. ad Ajac. p. 331. Antig. 860. — οὐδενὶ σπαρτῶν γένει. nulli mortalium generi. Stanl. nulli eorum qui gignuntur generi, seu deorum seu hominum similes. σπαρτῶν γένος insolenter dictum pro: βροτῶν

γένος, postea homines aliis verbis adhibitis commemorari, non est quod offendant. Vide v. 258. Forsan comparanda sunt, quae legunt Th. 507. sq.

V. 377. *ὀρωμένας* Herm. Schuetz. Both. Po Stanl. conjectura, probante Butlero. Vulgata contorte explicari posset: si deae estis, non ex earum numero estis, quae inter versantur.

V. 378. sq. *ἐν* pro *οὖν* Ald. — *μορφώμασι* Ald. Rob. Herm. Schuetz. *λέγειν* sine *δ'* Ald. Ti *ἄμορφον* Rob. *τὸν πέλας* Herm. Both. ex Heath tentia. *τὸν πέλας κακὸν* Both. Non opus. Aliis ob deformitatem maledicere, injustu *ἢδ'* pro *ἡδ'* Ald. Turn.

V. 382. *ἐς μὲν* Ald. — *αἰ εἰνῇ* Ald. *αἰανῆς* Herm. Schuetz. Both. quod praefendum videtur doc. Violar. p. 151. (Anecd. Villos. I.) *κατὰ σχόλον μόνον Ἑριννέες Νυκτὸς αἰανῆς τέκνα*. Cf. ad Lycophron. 406. Lobeck. ad Ajac. 671.

V. 383. *ἀρά*. Ald. Rob. Turn. Victor. — *ἐ* Ald. — *ἐπαικεκλήμεθα* Ald. *ἐπεκεκλήμεθα* Rob. κελ. Turn.

V. 384. *κλύδονάς τ' ἐπωνόμους* Ald. *κλῆδόν* praeter Glasg.

V. 385. Eumenidum nomen pro choro p Ald. — *γε μὴν* Wakef. *τάςδ'* Arnald. *τάς τ'* Al *πέσση* Ald. — *τιμάς* munus. Cf. Valckenaer. ad I 107. Seidler. ad Eurip. Electr. 988.

V. 386. sq. *τίς* Ald. *ἐκφανῇ*. Ald. Turn. — Ald. — *ποῦ τὸ τέρμα τῆς φυγῆς*; Herm. Schuetz.

oth. ποῦ τὸ ex Arnaldi, φυχῆς e Casaub. et Stanleji conjectura.

V. 389. sq. μὴ δαμοῦ Ald. — ἢ omnes praeter Herm. Schuetz. Both. — ἐπιρροίξεις Herm. Schuetz. Both. e Casaub. et Stanl. conjectura. ἐπιρροίζη Bentl.

V. 392. οὔτινος Ald.

V. 394. λόγον Med. Ald. Turn.

V. 395. οὐδέξαι τ' Ald. — εἰ δοῦναι Δείλοις Hermann. οὐ δοῦναι Δέλοι, Schuetz.

V. 396. κλέιν Ald. δικαίους Guelph. Ald. Turn.

V. 398. ὄρκοις Ald. νικᾶν Ald. — δὴ νικᾶν Wakef. ἐπ' Ald. ἢ κ' ἐπ' Guelph. Turn. ἢ κάπε, μοι Rob.

V. 401. ἀξίαν τ' ἐπ' ἀξίων Rob. Turn. ἀξίαν ἀπ' ἀξίων Wakef. (σ' ἀξίαν κάπ' ἀξίων Arnald.) σ' ἀξίαν γ' ἐπαξίων Pauw. Abresch. ἀξίαί τ' ἐπαξίων Leath. ἀξίαν σ' ἐπαξίων Schuetz. ἀξί' ἀντ' ἐπαξίων Hermann. Vulgata bene habet conjunctione τ' ommissa, quod in editione Glasguensi factum est. Hoc modo easdem voces conjungere solent. Soph. Ajac. 267. κινδὺς ἐν κοινοῖσι. 923. οἶος ὢν οἴως ἔχεις. 1177. κακὸς κακῶς ἐκπέσοι. 1283. μόνος μόνον. Antig. 1267. οἶος νέφ' ξέν' μύρῳ. Eurip. Electr. 231. ὁ τλήμων, τλήμονας φυχὰς ἔχων. Oed. T. 479. μέλεος μελέῳ ποδὶ. Iteub. 80. 200. 203. Orest. 159. 746. 752. 967. 423. 31. Med. 510. 800. Alcest. 487. Andromach. 1196. Eur. Supplic. 593. Iphig. A. 75. 456. 659. 1061. et multa alia, quae non uno modo dicta, eidem tamen studio habentur.

V. 402. ξείν' Ald.

V. 406. sq. ἦσαι Guelph. — προτρόπαιος Rob. — ἐνι pro ἔχει Pears. μῦσος praeter Turn. Canter. Victor. Herm. Schuetz. Both. Wakef. Glasg.

V. 412. προὔχειρὶ Rob. μῆ Ald. τόσον ἐφεζομένην Ald. ἐφεζομένον Herm. ἐφημένην Schuetz. Pors. 2. Both. Elegantius legi ἐφημένον putat Butler. Hermannii vestigia secutus. Nisi elegantius, minus tamen poetice ita legeretur. Sept. c. Th. 539. χεῖρ δ' ὀρεῖ τὸ δράσιμον.

V. 413. sq. τῶν δέσσοι Ald. — ἐπ' αὖν pro ἐστ' αὖν Ald. ἐπ' αὖν Turn. — καδαιμάζουσιν ὀδηλόν Med. Rob. καδαιμάξουσι νοδηλόν Guelph. Ald. καδαιμάξωσιν νεοδηλόν Vict. καδαιμάξωσι νεοδηλόν Salvini. κα. νεοδηλοῦς Herm. Schuetz. Both. ex Abreschii sententia. Haecce forma reponenda videtur, alteram metro non flagitante. Agam. 1144. ἀμφιδαλῆ βίον. Choeph. 378. ἀμφιδαλῆς. Troad. 219. εὐδαλεῖ ἐνκαρπεῖα Jon. 112. νεηδαλῆς. Iphig. Aul. 186. νεοδαλεῖ. Aeschyl. fragm. incert. 32. apud Anonym. de Incr. Nili ad calcem Herod. εὐδαλῆς brevi penultima. — αἵματος σφαγαί, Trachin. 572. 717. αἶμα σφαγῶν. Rhee. 786. σφαγῇ pro αἶμα σφαγῶν. Agam. 1390. ὀξεῖαν αἵματος σφαγῇν. Sept. c. Theb. 678. ἀνδροκτασίαν αἵματος. αἶμα σφάζειν dicebant Graeci. Eurip. Electr. 92. περὶ τ' ἐπέσφαξ' αἶμα. Supplic. 1212. τρώσῃς φόρον. Ajac. 546. νεοσφαγῇ φόρον. Virgil. caeso sanguine. Construenda σφαγαὶ αἵματος καθαροῖον.

V. 418. sq. πόροις pro πόροις Ald. ποτοῖς conj. Wakef. Ajac. 412. πόροι ἀλίρροδοι ubi vide Musgrave. Hippol. 122. βαπτὰν κάλπισι ῥντὰν παγάν. Oed. C. 1598. ῥντῶν ἰδάτων. Agamem. 1409. sq. ῥντᾶς ἐξ ἁλός. Cf. Pausan. Corinth. 31. ταύτη Rob.

V. 421. sq. ἀργειός Ald. ιστορεῖς non quaeris, sed nosti significat. — ἀγάμεν' Ald. ναυβατῶν Med. Guelph. et Wakef. Schuetz. Herm. Both. Glasg. ex Hemsterh. sententia ad Polluc. VII. 29. — ἱφθιδ' οὕτως. Med. Guelph. Ald. Rob. — κελαινόφρων. Cf. Lobeck. ad Ajac. 945.

V. 426. ἀγρεύμασι praeter Guelph. Ald. Rob. Herm. Schuetz. λουτρῶν, memorat H. Steph. λουτρῶν Both. e Stanleji sententia, et sic Butlero teste Pors. δ' inserunt Schuetz. Herm. Both. auctore Scaligero. τ' Wakef. λουτρῶν lectio elegans et facilis, quae vera videtur, licet vulgata defendi possit. Agam. 1055. σφαγὰς πυρός. Haecce orationem impudentem Clytaemnestrae in Agam. respicere putat Schuetz. — καὶ γὰρ Ald.

V. 430. Soph. Electr. 248. ἀντιφόνους δίκας. Huc refert Scaliger. ad Varr. p. 178. ed. Bip. Ennii versum ex Eumenid. Nisi patrem materno sanguine exanclando ulciscerem.

V. 431. τῶν δεχοινῇ Ald.

V. 432. sq. ἀντίκεν τρακαρδία Ald. εἰμήτι τῷ δ' ἔρξαι μινός Ald.

V. 434. σὺ δ' Stanl. cur. secund. Pears. Wakef. Herm. Schuetz. Both. quod omnino probandum. — κρίνων Ald.

V. 435. παταχῇ Rob. πάνθ' ἃ γ' ὅν ῃ conj. Abresch. πάντα, καὶ τὰδ' αἰνέσω Heath. Eunnium Eumenid. haecce ante oculos habuisse putat Scaliger ad Varr. p. 178. ed. Bip. —

Id ego aequum aptius fecisse me expedibo atque eloquar.

τά δ' αἰνεσσω Ald. αἰνεῖν Tragicis frequentatur, a Monk. ad Hippol. 27. Alcest. 2.

V. 436. ἥ pro εἰ Pears. Stanl. cur. secund. Casan. Both. Herm. Pors. 2. Elliptice dictum. φόνου Rob. Pears. Stanl. cur. secund. Herm. Schuetz. Glasg. Wakef. Both. — ὀδυμνήτους Stanl. cur secund. Schuetz. Herm. Sept. c. Theb. 709. περιθύμους κατάρας. 7 71. sq. ἐκ νότους ἀράς. Herc. fur. 868. λυσσάδες ὠμοβρώτες ἐκ νόδιοι δίκαι.

V. 439. ὅμως — Pauw. conj. ἐμός vel ἐμοῖς. Heath ὅπως, ita versum refingens: ἄλλως τε, κ' εἰ σὺ μὲν, κ' τηρτυκὸς ὅπως. κσι Schuetz. recepit. ἐμοῖς Both.

V. 441. ὅμως τ' vel ὅλως. Pears. ὅλως τ' Wakef. — ὄντας Guelph. Ald. — αὐται pro αὐται ex Aldina recepi. — ἔχουσι Med. Rob. Tyrwhitt. — πράγματα νικηφόρον. Choeph. 140. δίκη νικηφόρον. Trachin. 186. σὺν κράτει νικηφόρον. Phoeniss. 781. ξὺν δίκη νικηφόρον. Iphig. A. 1451. sq. σωτηρίαν νικηφόρον. 1533. νικηφόρον δώρον. Bacch. 1152. νικηφόρον ἄγραν.

V. 444. χῶραι μετ' αὖθις Med. Guelph. Ald. Rob. χῶραι μετ' αἵτις Ask. d. χωροῦμεν legendum et vss. 444 — 456. Choro tribuendos suspicatur Butler. non animadvertens, ut videtur, dictionem τοιαῦτα μὲν ταῦ ἐστίν. — φρονημάτων pro φρενῶν. cf. ad Schol. 786. et praecipue Pers. 169. Πέρσαι, γηραλέα πιστώματα. πέδω Ald.

V. 447. πέμπειν τε Herm. Schuetz. Both. pro δὲ. ante Hermannum post ἐστίν et ἀμφοτέρα interpunctio aberat. — δεσποῖμαντ' G. ad Marg. Ask. ad Askevius. „a B. non a Grotio, ipse enim δεσποῖματ' ποίματ'“ δευμήνιτ. Marg. Ask. δευσήματ' Ald.

Turn. *δυσπήμαστ'* Scal. *δυσπήμαντ'* Bentl. unde receperunt Schuetz. Herm. pro *δυσπήματ'*. Supplic. 579. *ἀπημάντω*. Sic *ἀδείμαντος* et *ἀδείματος*. metri causa *νώνυμος* adhibuerunt. item *ἀπάλαμος*, *δίδυμος*. Suppl. 904. *πρόμοι* recte repositum est pro *πρόμοι*, quod non habet, quo commendetur. Iliad. XXII. 491. *ὑπεμνήμυκε*. *Ἐλέδεμνας* non adeo certum est ut huc trahi possit cum Seidler de vss. dochm. 187. Cf. Herm. Elem. Metr. 43. Antig. 607. ingeniose suspicatur Hermannus *ἀκάμαντοι* pro *ἀκάματοι*. Agam. 661. *δυσκήμαντα*. Apud Hesych. *ἀφοίβατον* et *ἀφοίβαντον* confusa. cf. supra 228. — *μένειν*, *πέμπειν τε* parum sibi respondent, uno verbo de Eumenidibus, altero de Pallade dicto, sed Graeci de talibus minime solliciti erant.

V. 448. *ἐπέσκηψε* Guelph. Ald. Turn. — *ὄρκιους αἰρουμένη* Schuetz. Herm. Both. post Pears. e Casaub. emendatione. Vulgatam apte defendi posse non puto. Hugo Grotius vertit:

Sententiam de caede jurati ut ferant,
Statuetur a me lex, itura ad posteros.
Testes et argumenta vos conquirite,
Quae facere possunt rebus ambiguis fidem.

V. 452. *καλεῖδ'* Rob. — *ὀρθώματα* conjecit Pauw. *ὀγκώματα* Both.

V. 454. *ἦσω* conj. Pauw. *ἄξω* Stanl. cur. secund. minorem distinctionem in fine versus e Pauvii sententia posuerunt Herm. Schuetz. Both.

V. 455. *μηδέν* Turn. Herm. Schuetz. — *φράσαι* conj. Stanl. *φράσειν* Wakef. et ita Markland. ad Supplic. 112. *μηδέ τι κδικὸν φρονεῖν*. Cf. Markland. l. c.

V. 457. *πράσει* Victor. *τε* auctore Heathic runt Wakef. Herm. Schuetz. Glasg. Recte. — Ald. *εὐχερίᾳ* Rob.

V. 460. *ἔτομα* cur displiceat non intelligi significat ἀληθῆ πάθει. cf. Philoctet. 205. nisi accipere pro *ἐντέμως παιδότητα*, vel conjunger *προσμένει. ἔτοίμα* conjj. Pears. (Casaub.) Ahresch. I *ἄτιμα* Stanl. *ἄτιτα* (sic Both.) vel *ἔτι. μὲν* But *παιδότητα πάθει*. Prometh. 860. *Σηλυπτόγη* Antig. 36. *φόρον δημόλειστον*.

V. 461. *τοιεῦσι* Turn. Cant. Victor. Stan *αἰδῶς* Guelph. *τοιεῦσιν μεταῦδης*, quod conje Rob. *τῷ μεταῦδης* Pears. *μετά γ' αἰδῶς* Abresch. *τοιῦδης* Schuetz. In autistropa δὲ delendum vi

V. 462. *sq. οὔτι* Pears. (Casaub.) — *Μα* Supplic. 566. *Θυιάδος Ἥρας*. Lycophron. Cas 143. 505. *Θυιάδος* de Helena dixit. Herc. fur. 1091 cules propter furorem *Ἄιδου Βάχχος*. Hecub. 1054 *χαί;* *Ἄιδου* de Troadibus. Quam late pateat usus *μαίνειν*, videas apud Wernickium ad Tryphion Eurip. Orest. 401. de Furiis: *αἰτῶναι σε βαλχεύουσ γενεὶ φόνο*. — *ἐφέρψει. ἀφέρξει* Pears. (Casaub.) haute, ut videtur, Stanl. cur. secund. *ἐφ' ἔρψει* Wal πότος ἐργμάτων. Sic Ajac. 41. *χόλῳ τῶν Ἀχί ὄπλων*. Genitivus duplex satis notus. Eurip. I 531. *γαίᾳ; ποδῶν ἐκμακτρον*. cf. Jacobs. ad Anth lat. p. 1-6. --o. et quos citat, Matth. Gramm. Grae Schaefer. ad Sophocl. I. 228. Phoeniss. 934. Add ad Platon. Polit. I. 3. p. 329.

V. 465. *ἄλλοθε* Turn. — *προφανεῖν τὰ* (Casaub.) *ἐκ λῆξιν ἀποδοσίς τε. — λῆξις ὁπόδοσίς τε*

robante Abreschio. Wakef. λῆξιν ὑπόδοσιν τε Heath.
erm. Schuetz. ἀπόδοσιν τε Both. probante, ut videtur,
taul. cur. secund. — οὐκέτ' εὔ Wakef. οὐκέτ' οὖν Both.
κέτ' Ask. d. Guelph. Rob. unde ἀκκα τ' οὐ βέβαια
erm. Schuetz. λῆξιν ἀπόδοσιν τε μόχθων — οὐκέτ'
ισέβεια Butler. proposuit. Sensus est: alius ab
lio malorum cessationem et remedia scis-
itabitur quaeretque sibi a proximis in-
icta proferens. τὰ τῶν πέλας κακά. Antig. 10. ἐχ-
ρῶν κακά. Phil. 428. κείνων κακ'. 512. sq. τὸ κείνων κακόν.

V. 467. τις omittunt Herm. Schuetz. uncis inclu-
it Glasg. e Pauwii Heathique sententia, προσηγορεῖ
onj. Wakef. τλάμωνα suspicatur Butler. Sensus:
pse infelix (aut ob perperationes, aut quod ipse
ine praesidio sit, Aeschylus eum τλάμων appellat)
rustra consolabitur, remedia scilicet quaeren-
em. Non absurde legeretur ἀκκα δ' οὐ βέβαια τλάμων
άταν παρηγορεῖ. Sed haec non praeferenda.

V. 470. id omnes praeter Herm. Schuetz. Both.
ui H. Steph. et Pauw. secuti sunt Heathio, Butlero
t Carolo Augusto Ludovico Federo Cele-
errimo Ambagiosissimo Phil. Dr. AA. LI.
Q. in commentatione in Agamemnonis Ae-
chylei Carmen Epodicum Primum, quam
Auctoritate Amplissimi Ordinis Philo-
ophorum in Academia Ruperto-Carolina
acultatis Docendi Rite adipiscendae causa
cripsit. Heidelbergae Typis Josephi En-
selmanni MDCCCXIX. p. 64. obloquentibus. ἰω,
ῖα et ab Atticis in unam syllabam contracta esse,
xemplis, de quibus nullo jure dubitaretur, probatur.

cf. Hermann. Element. Metr. Sed in interjectionibus mutandis librarii non valde cauti fuerunt. cf. Jacobs. ad Anthol. Palat. III. p. 86. 329. — *ἦτε κοῦσα* Ald.

V. 470. *θρόνοι τ' Ἐρινύων*. Cf. S. c. Theb. 394. *αἰσχύνῃς θρόνον*.

V. 472. *οἰκτρὸν* Pears. (Casaub.) (Stanl. cur secund.) *ταῦτα οἰκτρίσας* parenthesi includens. — *οἰκτρίσας* Rob. *οἶκτον* Supplic. 58. ubi *οἰκτρὸν* delendum. 64. *νέον οἶκτον* suspectum, in eandem cum Bothio conjecturam incideram ductus Pindar. Olymp. V. 19. *νέοικον ἔδραν*. — *ἐπεί δ' ἄλδ. πίτνει* scribere non ausus sum, quum, quae Elmslejus ad Heraclid. 77. protulit, non satisfaciant. Cf. Hermann. ad Herc. f. 1371.

V. 473. *εὖ. φεῦ* Isa. Voss. *τε* Auratus. — *δειμαίνειν*. Pears. (Casaub.) *δειμανεῖ*. Herm. Schuetz. Wakefield. (Stanl. cur. 2.) ex Abreschii correctione, qui signum interrogandi post hoc verbum poni vult, post sequens posuit Wakef. *δεῖμ' ὀνεῖ* Both. *δεῖμα γ' ἐγκαθήμενον* Heath.

V. 475. sq. *ὑποστένει* Guelph. Ald. *ὑπὸ δέει* Pears. (Casaub.) *ὑπὸ σθένει* Heath. — *καρδίας* Stanl. Cant. Glasg. Both. *φάει* in *φόβῳ* (probante Döderleinio in notis ad Oed. C. Act. Monac. I. 64.) postea in *δέει* cum Aurato mutavit Schuetz. idem *μηδέν'* metaphora pulchra, sed neque praecedentibus, neque sequentibus convenit, quod me movet ut *φόβῳ* genuinum quidem infra occurret 635. *τίς γὰρ δεδοικώς μηδὲν ἐνδικὸς βροτῶν*; — *ἀναστρέφων* quod omnino praefendum, in Aldina esse ajunt, sed non inest. Hippol. 1166. *ὥς ἂν οὐκ ἐν γῇ τῇδ' ἀναστρέψοι πόδα Ἰππόλυτος*. Andromach. 1196. *μόνος μόνοισιν ἐν δόμοις ἀναστρέφει*. Hus

facit στρέφειν versari. — σέβει Med. *οι* suprascriptum eadem manu. Aeschylus dicit: metum salubrem esse atque mentem inspicere, metum sc. incutientem, ne mens scelera concipiat. Quis vero, ait, metu deposito justitiam colet?

V. 477. δίκας Ald. Turn. ἡ — τε. II, II. 289. ὧς τε γὰρ ἡ παῖδες νεαροὶ, χῆραι τε νέεσθαι. — πόλις βροτός S' non omnino accurate dicta sunt pro: sive universus populus, sive singuli. Sed in hisce minime accurati sunt Graeci. Aristoph. Thesmoph. 689. πᾶσιν ἐμφανὴς ὄρᾳν ἔστιν γυναιξὶν καὶ βροτοῖς. Pers. 14. κοῦτε τις ἄγγελος, οὔτε τις ἱππεύς. 941. λαοπαθῆ τε σεβίζων (l. λαοπαθία τε σεβών) ἀλίτυπά τε βάρη, quae invito Blomfieldo sanissima sunt. Iliad. IV. 76. ἡ ναύτησσι τέρας ἢ στρατῷ εὐρέϊ λαῶν. Pind. Olymp. VI. 15. (10. ed. Boeckh.) οὔτε παρ' ἀνδράσιν οὔτ' ἐν ναυσὶ κοίλαις τίμαι. VII. 95. (52) ἔργα δὲ ζωοῖσιν ἐρπόντεσσι S' ὁμοῖα. (Alcman. fragm. X. ed. Welcker.) Eurip. Phoeniss. 112. πολλοῖς μὲν ἵπποις, μυρίοις δ' ὅπλοις βρέμων (1095. 1191.) Jon. 509. οὔτ' ἐπὶ κερκίσιν, οὔτε λόγοις φάτιν αἶον. Homer. hymn. in Apoll. 142. νήσους καὶ ἀνέρας. ubi vide Hermann. Pers. 14. κοῦτε τις ἄγγελος, οὔτε τις ἱππεύς. Horat. I. Od. V. 3. navibus aut equis.

V. 478. οὖν ex Heathii conjectura inserunt Herm. Schuetz. Both. — αἰνέσης Ald.

V. 480. παντὶ pro ἀπαντι Wakef. Glasg. Schuetz. Herm. Both. — μέτῳ Ald. — Cf. Willet. ad Galen. Adhort. ad Artes p. 119. ἄλλα ἄλλα Ald. Turn. Vict. ἄλλα δ' ἄλλ' Herm. Schuetz. Glasg. ἄλλα ἄλλα δ' ἐφορεῖται Rob. ἄλλ' ἄλλῃ conj. H. Steph. ἄλλοτ' Pears. (Casaub.) — διεφορεῖται Ald. Turn. ἄλλα δ' ἄλλ' euphonia com-

mendatur, sed vestigia librorum sequi malui, quæ certiora habenda sunt, quam aures nostrae aetatis, quibus Auriti nostri nimis fidere solent.

V. 482. *δισσεβείας* Rob. *δυσεβείας* omnes prae-
ter Herm. Glasg. Schuetz. Both. — *ἐτόμως* Ald. Himer.
Eclog. XX. 6. *Δεινὴ γὰρ ἡ συνήθεια κόρον τεκείν, καὶ*
τὴν ἐξουσίαν ἔβρει λυμῆρασθαι — *ταῦτα πάντα τοῦ*
κόρου παλγνία. Herodot. VI. 86. oracul. V. 4.

**Ἄλλ' Ὀρκον πᾶσις ἐστὶν ἀνὼνμος. κ. τ. λ.*
ἐγείας Ald. *ἐγείας* Rob. — *ὁπᾶσι* Ald. *πᾶσιν* pro
πᾶσι Heath. Herm. Schuetz. Both. Pors. 2. L. n. citat
Seidler. ad Iph. Taur. 405. *γνώμα δ' οἷς μὲν ἀκαιροῖς*
ἄλβον, τοῖς δ' εἰς μέσον ἤκει. Haecce neque Seidlerus,
neque Hermannus recte cepisse videntur. De nimis
divitiarum avidis locutus erat Euripides; tunc pergit
de iis loqui, qui omnino non curant, denique ad eos
transit, qui auream mediocritatem deligunt.

V. 484. sq. *δέτοι* Ald. *σοι* Ask. d. Guelph. *αἰδέσται*
Ald. *αἰδεῖσθαι* Turn. — *δέκας* Ald. — *μὴ δένιν* Ald.
μηδέ νιν τὴν δικήν Ask. d. glossa in textum recepta. —
λάξ πατήσης conj. H. Steph. adsentiente Cantero et ita
voluit Pears. (Casaub.) *ποδὶ λάξ πατήσης γρ. ἀτίσης*
Med. Ask. d. Wakef. citat Odyss. XV. 45. *λάξ ποδὶ κινή-*
σας, idem occurrit Iliad. X. 158. Lycophron. 137. *λάξας*
τράπεζαν. — *κηρίαν* Pears. (Casaub.) — *πρωτίων* Turn.
— *τις* Ald. *τοι* Butler conj.

V. 489. *δῶματ' ἀνεπιστροφάς* Ald. *ἐπιστροφάς* *δο-*
μάτων. Wakef. Herm. Schuetz. Glasg. Both. S. c. Th.
633. *πατρώων δωμάτων τ' ἐπιστροφάς*.

V. 491. *πανόλεθρος* Ald. Rob. — *δ'* inserunt Herm.
Both. Glasg. Tyrwhitt. Heath. e Pauvii sententia,

γ² Wakef. Schuetz. καὶ πανόλεθρος. Auratus. παραιβάταν Turn. Pears. (Casaub.) περαιβάδαν Rob. παραιβάταν Heath. παρβάταν Herm. Schuetz. Both. παραιβάδαν ctt. παραιβάταν, vel παραιβάτην Stanl. cur. 2. Cf. Lobeck. ad Ajac. 879. qui l. n. obiter inspexisse videtur. Hujusmodi contractiones saepius neglexerunt librarii. In Alcmane fragm. CXXVIII. invito Hephaestione p. 34. καταδράσκει et κατατύπτειδε retinenda esse Welckerus vidit, qui vs. 2. κατερείκεσδε scribere debebat. ἀμφέρει pro ἀναφέρει Matthiae dedit Phoeniss. 1410. Nescio an recte. 296. ἀμπέτασον scribendum, suadente metro.

V. 493. τὸν πόλλα Herm. Schuetz. παντόφρυτον Guelph. Ald. Turn. ἄγοντ' inserunt Herm. Schuetz. Both. e Pauwii sententia. — βιαίῳ Turn. — λάβη Ald. νότος conj. Stanl. cur. 2. Forsan Pears. vel Casaub. conjectura.

V. 496. οὐ δὲν μέσα Ald. — δυσπαλεῖται Ald. Vict. Cant. Stanl. δίνα Ald. δυσπαλεῖ δὲ Rob. — ἐν inserunt Herm. Schuetz. Both. Pors. ex Abreschii sententia. — γελαῖ Ald. — δε δαίμων. Med. Guelph. Ald. Rob. — Σερμοέργῳ Med. Ald. Rob. Turn. Σερμῶ Schuetz. Herm. e Pauwii correctione.

V. 498. οὐκέτ' Herm. Schuetz. ex Heathii conjectura. — δέας λεπάδνοις Wakef. quae conjectura et mihi in mentem venit. — λεπαλαν Schuetz. λεπαῖον Heath. — οὐδὲ Turn. Vulgo post λέπαδνον commate interpungitur, Hermannus sustulit. Agam. 222. ἐπεὶ δ' ἀνάγκας ἔδν λέπαδνον. Iphig. A. 433. ἀνάγκης ζεύγματα. Orest. 1315. ἀνάγκης ζέγον. — Eurip. fragm. Archel. apud Stob. Tit. XCVI. οὐ γὰρ ὑπερδεῖν κύματος ἄκραν

δυναμεισθ', male interpretantur: fluctus dorsum.

V. 501. πρὸς βάλων Ald. — ἄλλοι' Pears. (Casaub.) Stanl. cur. 2. — αἴστοις Herm. Glasg. Schuetz. Both. ἀκλανοτ' αἴστοις Lachmann. de chor. syst. p. 45.

V. 502. κατειργάδου Glasg. e Wakefieldi sententia, cum hoc magis Atticum videatur, quasi Jonica dialectus e Tragicis omnino eliminanda sit.

V. 503. εἴτ' οὐάτων, Jacōbus invenit, Stanlejus probat, ὄρδιον δὲ conj. Arnald. οὐρανοῦ διάκτορος (quorum hoc exstat Paris. 4.) Askew. in specimine, quod incipit 502. εἴ τ' οὖν Med. ἢ suprascripto εἰ Guelph. εἴ τ' οὖν διάκτορος Ask. d. οὖν ἀπαντι Toup. in Suid. II. 68. ὄρδια δὲ Herm. Schuetz. — ἡ Τερσηνική Rob. unde Wakef. ἡ τ' οὐάτων διάκτορος ἡ Τερσηνική Butler. ἡ τ' οὐρανοῦ διάκτορος ἡ Τερσηνική. Cf. Porson. ad Phoeniss. 1392. Lobeck. ad Ajac. 17. — Sophocl. Electr. 708. de homine, δέκατον ἐκπληρῶν δχον.

V. 509. sq. φαῖνε τῷ Ask. φωνεῖτω Wakef. — πληρομένον Ald. — σιγαῶν Ald. Huc pertinet Ennii Eumenidum fragmentum a Nonio servatum:

— tacere opino esse optimum

Ut pro viribus sapere, atque fabulari tute
noverint.

V. 508. γε pro τε Pears. (Casaub.) Falkenburg. Grot. Rawlinson. non improbante Stanl. cur. 2. — τὸν δπως Guelph. Ald. unde Hermannus τόνδ', secutus est Schuetz. nec non Both. vulgo τῶνδ' δπως. — καταγνώσθη Ald.

V. 510. Praeconi tribuit Wakef.

V. 512. Δρόνων pro δόμων Herm. Schuetz. Δ' ὁμῶς

Heath. νόμων conj. Wakef. νόμος Schuetzio in mentem venit, νόμοις Butlero. Exempla ejusdem vocis repetitae multa sunt et in Tragoediis Graecis, neque fines hujus usus facile describi possunt. Cf. Markland. ad Eurip. Supplic. 245. (v. 79. sq. conjecturis abstinendum licet, locus suspectus sit Marklando et Jacobsio Animadv. in Eurip. p. 46.) Brunck. ad Orest. 933. 1326. Boeckh. ad Pind. Olymp. II. 68. XI. 73. Nem. III. 37. ubi repetitionem sustulit. Brunck. et Lobeck. ad Ajac. 1060. Porson. ad Med. 1057. Seidler. ad Troad. 85. Iphig. T. 946. Monk. ad Hippolyt. 665. Jacobs. animadvers. in Eurip. p. 19. inique judicat. Multa citari possunt exempla, unum dabo e Caesaris Commentariis bell. Gall. I. 38. Namque omnium rerum, quae ad bellum usui erant, summa erat in eo oppido facultas, idque natura loci sic muniebatur, ut magnam ad bellum gerendum daret facultatem. — Hic tamen δόμων suspectum videtur. Androm. 1149. συνέκρυπτας cum Brunckio non sollicitarem, cui scilicet repetitioni vis quaedam inesse videtur.

V. 513. ἄνῃρ Glasg. ὄνῃρ Herm. Schuetz. Both. ἄνῃρ Wakef. post καθάρσιος vulgo commate interpungunt. Herm. Schuetz. Both. ab ἔστι γὰρ—καθάρσιος in parenthesi ponunt; melius quam ratio ab Hermanno ad Viger, 837. indicata.

V. 515. ξενδικήσων. Ald. — αἰτίαν ἔχω Turn. — τοῦδε φόρον Med. Ask. d. Guelph. Ald. Rob.

V. 517. ἐπίστη Heath. ἐπίστα Glasg. vulg. ἐπίστα, — κέρωσον Guelph. Ald. Scal. Herm. Schuetz. Both. κρῶσαι Pears. (Casaub.) Aurat. κρῶσαι Falkenburg. Rawlings.

V. 519. δ' ἄρ Grot. Rawlinson. H. Grot. vertit:

Si dicere accusator incipiat prior,
Intelligetur tota res ex ordine.

V. 521. Εὐμ. pro Χορ. Ald. — ἐσμέν Ald. μὲν
pro δέ Guelph. Ald.

V. 522. ἐν μέρει ἐργὸν τιθεῖς Ask. d.

V. 523. εἰκατόκτονας Ald. κατέκτεινας Rob. —
παλαιμμάτων Rob.

V. 526. κομπάζεις Ald.

V. 528. λέγω Med. Ask. d. Rob. — δούρην τε μὲν
Ald. δείρην Turn. ξιφουλκεῖ χειρὶ, πρὸς δέρην νόμων
Wakef. Ajac. 10. χέρας ξιφοκτόνους. Audacius Pers. 54.
τοξουλκῇ λήματι πιστούς. Tumore superatur ab Eu-
ripide Helen. 355. sq.

φόνιον αἰώρημα διὰ δέρης ὀρέξομαι.

ἢ ξιφοκτόνον δίσωγμα λαιμορύττον σφαγᾶς.

αὐτοσίδαρον ἔσω πελάσω διὰ σαρκὸς ἄμιλλαν.

V. 529. πρὸς τοῦδ' Turn. Cant. Stanl. βουλευμάσι
omnes praeter Guelph. Ald. Rob. Herm. Schuetz.
Signum interrogandi post ἐπίεισθης delevi. — πρὸς
τοῦ. καὶ τίνος βουλευμάσιν pleonasmus satis frequens.
Iphig. T. 246. sq. πῶς τρόπῳ δ' ὁποίῳ. Callimach. hymn.
in Del. 1. τίνα χρόνον ἢ πότε. ubi vide Ernest. Choe-
phor. 620. ποδαπὸς ὁ ξένος; πόθεν; ubi vide quae no-
tavimus. Philoctet. 747. πρόχειρον πᾶσα χερσὶν. Jon.
122. παναμέριος λατρεύων τὸ καδ' ἡμᾶρ.

V. 530. δέσμοι Ald. pro δέ μοι. — ἐξηγεῖτο Ald. —
δεῦρο γ' Ald. αἰ Med. Ald. Rob. Glasg. Schuetz. —
ἀλλὰ εἰς ταχᾶ Ask. d. ἀλλ' pro ἄλλ' Ald.

V. 534. πέμψει Scal. Herm. Schuetz. Quod reci-

pere non ausus sum, propterea quod praesens saepius occurrat pro futuro.

V. 535. *νῦν* proposuit Stanl. cur. 2. *πέπεισθι* Med. Guelph. Ald. Rob. *νῦν* — *στι* Ask. d. — *κτανῶν* Ald. *πέποιθε* non confidit reddendum cum Heathio et Butlero, indoles dialogi imperativum requirit.

V. 538. Maritum interficiens patrem meum interfecisti. *καί με κτάνεν* H. Steph. *ἐμέ τε κατέκτανεν* Canter. *καί μ' ἔκτανεν* Arnald. *κατέκτανεν* vel *κατέκτανε* Stanl. cur. 2. *ἄνδρα κτανούσαν πατέρ' ἐμὸν, κατέκτανον*. Both. interpretans viri interfetricem, sed maritum intelligendum esse, colligitur ex Eurip. fragm. incert. B. 29. *Ἀλκμαίων. ἀνδροκτόνου γυναικὸς ὁμογενῆς ἔφες. Ἀδραστος. σὺ δ' αὐτόχειρ γε μητρὸς, ἥ σ' ἐγείνατο*. Liban. Declam. 49. p. 985. cit. Stanl. Nisi forsā altera explicatio commendetur vs. 561. et 676.

V. 539. *τό, γὰρ σὺ μὲν ζῆς* Ald. *τὸ γὰρ* Turn. — *φόνω* Schuetz. Herm. Both. Non opus, vulgata exquisitiore eundem sensum praebente.

V. 541. *δμαιομος* Ald.

V. 542. *ἐκῆς* pro *ἐμῆς* Ald.

V. 543. *πῶς γὰρ τ'* Ald. *πῶς γ' εἰ σ'* Rob. in *eratis*, *πῶς γὰρ σ'* in *textu*. *πῶς ἥ σ' ἔδρεψεν ἐντός, ὃ μαιφόνε, ζώνης, ἀπέυχη μητρὸς αἷμα φίλτατον*; Stanl. cur. 2. *πῶς γὰρ σ' ἔδρεψεν ἐντός, ὃ μαιφόνε ζώνης. ἀπέυχη μ. α. φ.* et sic Wakef. vel *πῶς γὰρ; σ' ἔδρεψεν ἢ ἑντός*. — *σὺ γὰρ* Schuetz. Herm. Both. *πῶς γὰρ; σ' ἔδρεψεν ἐντός, ὃ μαιφόνε, ζώνης, ἀπέυχει μητρὸς αἷμα φίλτατον*; Wunderlich. observ. in Aeschylum p. 15. Sensus est: Quo modo enim mater te

in utero gestans nutrit, nisi cum sanguine suo. — Homer. hymn. in Vener. 256.

παῖδα δ' ὑπὸ ζώνῃ ἐδέμην, βροτῶ ἐννηθεῖσα.

αἷμα τὸ φίλτατον. Guelph. Ald. Rob. — ἀπεύχῃ Ald.

V. 546. εἰσφὲ στυδίκη Ald.

V. 547. ὅς περ ἐστίν Ald.

V. 548. εἰδικαίως Ald. δίκαιον Aurat. τὸ δ' αἷμα Ald. Cf. Döderlein. specim. Sophocl. p. 28. Eurip. Orest. 274. etc.

V. 551. δικάϊας Ald. Turn. μάντις ὧν δ' pro μάντις δ' ὧν e Canteri correctione receperunt Wakef. et sequentes. δ' abest a Turneb.

V. 554. ὁ Herm. Schuetz. κέλευσε vel κελεύει conj. Stanl. κελεύσοι Wakef. κελεύσῃ Herm. Schuetz. Both. Butlero probante. κέλευσε Glasg. ex Heathii sententia. Duae constructiones in unam contractae: οὐκ εἶπα δ' μὴ κελεύσει et οὐκ εἶπον δ' μὴ ἐκέλευσε.

V. 555. σθένεις Pears. (Casaub.) τοῦδ' Herm. Both. βουλή Ald. βούλῃ Rob. in erratis corrigens βουλή. — τ' ἔμμ' legi posse putat Butler. δ' οὖν pro δ' ἔμμ' legi vult Heath. Dorismum damnans. — ἐπίσπασθαι Rob. minorem in fine versus distinctionem Schuetzio debemus. — Furiae iudices hortantur ut iuramentum servant. (infra 616. ὄρκον αἰδεῖσθε ξένοι) Apollo contra. H. Grotius vertit:

Neque enim jurata fides plus pollet Jove.

V. 558. ὅπασε omnes praeter Herm. Schuetz. Both.

V. 562. σκηπτοῖσι Rob. — οὔτι Ald. Cf. Choe-phor, 333. sq. — ἀκούσι Schuetz. et ita Bothe. verba

ὥς — περί parenthesi includens. Constructio illato γάρ mutata.

V. 568. ἄμεινον Ald. Herm. Schuetz. Usitatus. ἢ φράσαι pro εὐφροσιν Both. — δρύτη omnes praeter Med. Ask. d. Ald. (δρσίτη) Rob. Turn. quae forma cur praefenda sit, omnino non intelligo. — πόρεν δ' οἱ Schuetz. περῶντα Pears. (Casaub.) probante Stanl. cur. 2. — κατὰ τέρματι quasi praecessisset ἐπὶ πέρατι ὄντι. — παρεσκήνωσεν Ald. Rob. παρέσκησεν Med. παρεσκήνησεν cett. περισκήνησεν conj. Pauw. (cf. Schol.) περι'σκήνησεν Wakef. Forma magis sonora auctoritate librorum munita, cur posthabenda sit, nemo est, qui dicat. Aeschylus variis ejusdem vocabuli formis utitur. Sic Choephor. κατασκήνωμα et σκήνημα, et sic ἀτιμάζω, ἀτιμόω. Eurip. κυκλεῖν, κυκλοῦν et multa hujus generis.

V. 571. πεδήσας Turn. πεδήσας Ald. — Nota δαιδάλω (δαυδάλω Ald.) in reliquiis Tragicorum praeter l. n. non occurrens. Euripidi quidem obtrudere conatus est Hermannus Hecub. 465. ed. Matth. ubi nisi Ἀργεῖων legendum, ut Soph. Antig. Φινεΐδας, Aesch. Supplic. 60. Τηρεΐας, Choeph. 350. Τρωΐας, Pindar. Pyth. IV. 271. (152. Boeckh.) Κρηδεΐδας, V. 101. (75.) Αἰγείδαι, XI. 47. (31.) Ἀτρεΐδας, Nem. IV. 40. (25.) (Isthm. VI. 41. VIII. 112.) Τροΐαν, Isthm. IV. 88. (III. 71.) Καδμεῖαν, Sapph. fragm. VI. Πληΐάδες etc. (cf. Elmsl. ad Med. 806.) Molossus Choriambq̄ respondet. — Sic ἀρπαλῆος et ἀρπαλός occurrunt.

V. 572. οὕτως Ald. Turn. Victor.

V. 574. τοιαύτην δ' Wakef. e Pauwii sententia ταυτήν legendum suspicatur Butler, nisi ταύτην τοιαύτην

ad Clytaemnestram trahendum. *ἀτην τοιαύτην* conj. Stanl. cur. 2. Choro hunc et sequentem versum tribuit Bothe, qui dedit *εἶπεν*. *Iliad.* V. 493.

ὣς φάτο Σαρπηδὼν δάκε δὲ φρένας Ἑκτορι μῦθος. Cf. Valckenaer. ad *Phoeniss.* 386. sq. *Antig.* 317. *ἐν τοῖσιν ὥσιν, ἣ ἐπὶ τῇ ψυχῇ δάκνει;* *Trach.* 254. *χ' οὐτως ἐδήχθη τοῦτο τοῦνειδος λαβών.* *ibid.* 1117. *Philoct.* 378. 1358. *Ajac.* 1119. *Pers.* 843. Euripides saepius. — *δειχθῇ* Med. Rob. *δηχθῇ* Ald. — *ὣς περ* pro *δς περ* Rob.

V. 577. *ἔδεισε* Med. — *τοῦτ'* pro *ταῦτ'* Ald. Spanhem. ad *Aristoph. Nub.* 309. l. n. citat.

V. 580. Hujusmodi elegantias Tragoediis deesse noluerunt Graeci.

V. 581. *ἀς λύσειεν* Guelph. Ald. Turn. *ἀν δήσειεν* vel *δύσειεν* Wakef. *πίδαις μὲν οὖν δήσει' ἀν.* Schuetz. *πίδαις μὲν ἣν δήσειεν* Both. — *ἔπι* pro *ἔστι* Ald.

V. 583. *ἔπειδ' ἀν* Guelph. Ald. Rob. *ἀνασπάσση* Ald. Comma post *κόνις* Herm. Schuetz. Both. vulgo post *θανόντος*. — *ἔπ'* pro *ἔστ'* Ald. Vide ad *Choephor.* 63. sqq. —

V. 585. *ἐποίησε* Guelph. Ald. Rob. Turn. — *οὐμός* Ald. *τάδ'* Ald. — *τὲ* abest a Guelph. Ald.

V. 587. *ἀσθμαίνω* Ald. Turn. ubi comma, quod cett. post *τίθησιν* ponunt, post *οὐδὲν* transfertur. Vide quae notavi ad S. c. Th. 368. sq. et Wellaner. *Comment. Aeschyl.* p. 6. qui quam indicaveram interpretationem, suam fecit.

V. 588. *δ' ἀρ* Pears. (Casaub.) — *ὑπερδικῆς* Guelph. *ὑπερδοκῆς* Rob. — *ὄρω* Guelph. *ὄρω* Ald. — *τὸ φέγειν τοῦδε* i. e. ut absolvatur.

V. 589. *θμαιμον* Ald. *ἐκχόας* *πίδω* Ald. — *ἔπει*

τ' ἐνάργει Ald. De ἐπειτα post participium consule Hermannum ad Viger. p. 772.

V. 592. χέρνιξ Guelph. Ald. φρατέρων Med. Ask. d. Ald. — προςδέξετε Med. γρ. προςδέξαιτε Ask. d. προςδέξαιται Guelph, προςδέξαιτο Rob. Cf. Choephor. 280. sqq.

V. 594. κεκλημένη Schuetz. (Herm. Both. secuti sunt) ex Alcest. 648. οὐδ' ἡ τεκεῖν φάσκειν καὶ κεκλημένη Μήτηρ μ' ἔτικτε. quae et Abreschio citata cum loco nostro non comparari possunt, Euripide scilicet loquente de matre false ita appellata, cui se subditum esse Admetus ira agitatus dicit, Aeschilo vero negante nomen: τοκεὺς matri tribuendum esse, licet partus ejus τέκνον appelletur. — τοκάς conj. Spanhem. ad Callim. hymn. in Dian. 89. νεοσπάρου Rob. — H. Grotius vertit:

Non mater illi, quem suum gnatum vocat,
Genitrix, sed altrix imbris est genitabilis.
Gignit rigator; illa velut hospes, Dei
Si cura faveat, hospitis servat genus.
Dicti hujus argumenta non levia afferam.
Sine matre, prolis aliquis est ut sit pater:
Coram ecce testis nata supremi Jovis,
Non educata ventris obscuro in specu,
Sed tanta, nulli quanta progenies Deo est.

V. 596. ὧς περ Ask. d. — ξένον pro ξένῳ Pears. (Casaub.) — ἥσι pro αἰσι Pears. (Casaub.) εἰ τι Both. — βλάψει Ask. d. κλέψῃ conj. Pauw. Tragici frequentant βλάπτειν. Unum afferam exemplum. Ajac. 455. sq. εἰ δέ τις θεῶν βλάπτοι, φέγοι γ' ἂν χ' ὧ κακὸς τὸν κρείσσονα. — ἔργος — βλάβῃ Ald. — τεκμήριος Ald. Olim

non post μητρός sed post πέλας distinguebatur, quod recentiores e Stanleji sententia correxerunt.

V. 601. οὐ γ' Pears. (Casaub.) — ἄλλοιον Guelph. ἔργος Ald. — ὅς pro ὡς Ald. ὅς Guelph. δι' αἰῶνος Guelph. αἰῶνος Ald. Rob. — τ' ἄπιστα Guelph. Ald. Rob.

V. 614. προστιθεῖς Pears. (Casaub.) — ἄμορφος Ald. τί γάρ; neque cum interpretibus: Quid vero, iudicium exspectas? neque cum Butlero: Quid enim exspectas? reddendum est, sed universe dictum, ut saepius occurrit: Quid vero? quomodo sententiam ferens vobis inculcata ero?

V. 615. ἤκουσα δ' ὃν ἤκουσα τ' Ald. ἐκ δὲ καρδίας Pears. (Casaub.) — αἰδεῖσθαι Med. Rob.

V. 618. πρῶτον Turn. — κρίνοντας Stanl. cur. 2. κρίναντας Meurs. Areopag. C. 9. δεσμὸν de iudiciis intelligentes. Sed δεσμὸν hic dictum ut supra 507. μαθεῖν δεσμούς ἐμοῦς. Sophocl. Ajac. 1104. ἀρχῆς δεσμούς. fragm. Alexandr. I. οὐ γάρ τι δεσμὰ τοῖσιν ἀσπίταις πρόκειται. Hic versus initio corruptus videtur.

V. 619. Αἰγέω Rob. Αἰγείω Turn. Herm. Αἰγέως Scalig. Glasg. Both. Wakef.

V. 620. δ' ἐκάστω Ald. Turn. δικαστῶν Herm. Schuetz. Both. e Canteri correctione. αἰεῖ — δικαστῶν Glasg. αἰὲν ἀδέκαστον vel αἰεῖ γ' ἀδέκαστον, vel denique ἀδεκάστων proposuit Pauw. αἰεῖ δ' ἐκάστων Abresch. αἰεῖ φ' ἐκάστων vel αἰεῖ γ' ἐκάστων Wakef.

V. 621. Ennius Eumenid.

Areopagiticam ea de re vocant petram.

V. 622. σκηρὰς τ' Turn. σκηρὰς δτ. Ald. — πόλιν νεόπολιν. Sic Phoeniss. 1547. πόδα τυφλόπων.

Eurip. Supplic. 1204. τρίπους χαλκόπους. Alcest. 925. κόρος μονόπαις et alia hujusmodi. — ἀνεπέργωσαν Rob. Post τότε colon vulgo. Herm. Both. comma posuerunt.

V. 627. ἀστούς Aurat. Feder Commentat. de Agam. p. 53. συγγενής ad utrumque et σέβας et φόβος referri vult: in eo autem reverentia et horror congenitus (congenita, ingenita huic loco et inde inseparabilia), cit. Pind. Pyth. V. 23. συγγενής cur ad σέβας referendum sit, non intelligo, — μὴ ἴδικεῖν recentiores.

V. 628. τό τ' ἡμᾶς Grot. Glasg. Both. τό δ' Ald. Rob. — πικαινόωντων Guelph. Ald. ἑπικαινόωντων Herm. Schuetz. Glasg. e H. Steph. correctione. — μηπικαινόωντόνομους Med. ἑπικαινόωντων Pears. (Casaub.) ἑπικαινόωντων Both. Plene post νόμους distinguit Hermann. coli signo Schuetz. quod ponendum videtur, cum κακαῖς ἐπιβροαῖσι conjungit Both. βορβόρω δ' legens cum Pears. (Casaub.) Vulgata paulo audacior ideoque praeferenda, quippe quae rem et imaginem sine transitione qualicunque in unum conjungit, quo Pindarum imprimis gaudere videmus. — κακαῖς δ' Schuetz. βορβόρω γ' Wakef. Hoc dictum in proverbium abiit, cf. Suidas et proverbiorum Collectiones. Markland. ad Suppl. 22.

V. 632. ἀναγκτον conj. Bentley. — μήδε Med. — σίδεν Med. (in margine σέβειν) Ask. d. Guelph. Ald. Turn. H. Grotius vertit:

hic horror sacer

Cives tenebit, abstinens injurias

Noctu diuque: dum tamen caveant sibi

Ne prisca scita moribus foedent novis.

Miscere nam qui sordidum gaudet lutum
Simplicibus undis, invidet potum sibi.
Licentiam inter atque dominatus jugum
Medium tenere moneo populares meos:
Nec quod severum est omne ab urbe expellere.
Nam fas quis hominum servat amoto metu.

V. 636. *τοι* deest Rob. — *ἐν δίκῳ* Ald. *ἐν δίκαις* Wakef. e Pauvii sententia, sed huic mutationi obstat nubes exemplorum repetitionis eorundem vocabulorum, de qua supra egimus. — *ἀνθρώπων* Rob.

V. 639. *οὔτε σκῆδαισι* Ald. Turn. *οὔτε σκῆδοις* Ask. d. pro *σκῆδαισι* ut videtur. Nihil neque facilius neque *ἀκριτικώτερον*, quam fictis argumentis ubique formas aut Ionicas aut Atticas reponere, et satis ingenue de hac re scripsit Astius in praefatione ad Platonis Politiam IV. „nondum certas mihi de hac re leges scripseram.“ Si *οὔτε Σκ.* maiore librorum auctoritate niteretur, ita legi posset. Sic *ἀπὸ* Oed. T. 734. *Δελφῶν καὶ πὸ Δαυλίας*. *ἐπὶ* ibid. 761. *ἀγροὺς καὶ πὶ ποιμνίων νομάς* (Erf. ad Antig. 367. Phoen. 284.) *ἐς*. Callimach. hymn. in Apoll. 8. *οἱ δὲ νέοι μολπήν τε καὶ ἐς χορὸν ἐντύρεσθε*. (Pindar. Olymp. VIII. 62.) *περί*. Iphig. T. 393. *διατέγγει βομοῦς καὶ περὶ κίονας*. Neque solum in praepositionibus, sed etiam in conjunctionibus hic usus obtinuit. Sic *οὐδέ*. Odyss. XVII. 115. XVIII. 407. Ajac. 627. etc. *οὔτε*. Choeph. 291. Trach. 1058. Olymp. XIV. 13. Pyth. III. 54. VI. 48. etc. *μήτε*. Philoct. 771. *εἴτε*. Agam. 1404. Jacobs. ad Anthol. Pal. III. p. 305. Heindorf. ad Plat. IV. 302. Eidem negligentiae, si negligentia appellanda, debetur Herc. f. 650. *ἔχουσιν, οἱ δ' οὔ*. Cf. Xenoph. histor. Graec.

C. II. 9. Quae omnia probant legi posse οὔτε Σκόδη-
σιν, non ita legi debere.

V. 640. Bene legeretur κερδῶν δ' ἄδικτον.

V. 641. Nota ὀξύθυμον Aeschylō in omnibus,
quae ad rempublicam spectabant, sensum strenuum
et priscam severitatem commendanti, conveniens.

V. 643. ἐξαυτεῖν Ask. d.

V. 645. ἐπὶ διαγνῶναι Rob. — αἰδουμένους Stanl.
et recentiores. Dativus puncto post ὄρκον (ὄρκον Ald.
νόμον Ask. d.) sublato non videtur deberi, sed for-
san verbo in animo in locum τοῦ χρόνι substituto, quasi
μίλει dixisset. Sic Oed. T. 241. ἀπανδῶ μήτε εἰςδέχε-
σθαι ὥδεῖν δέ, quasi praecessisset κελεύω. Hoc exem-
plum a loco nostro, admissa quam nonnisi dubitan-
ter protuli, explicatione, nonnihil differre, non ne-
scius sum. Significatio scilicet loquendi verbo ἀπανδῶ
inest. — ὀρθοῦσθαι animis erectis esse et at-
tentis. Sic Wakef. interpretatur adsentiente Butlero,
parum apte.

V. 647. γεραίαν Marg. Ask. ὀμιλίαν. Cf. Doeder-
lein. Specim. Sophocl. 85. — ἀκαρπώτους i. e. ἀκά-
ρους. Choeph. 572. ἀπέρωτος, saepius ἀβίωτος. μελι-
χρώτους apud Aristaenet. epist. I. 18. cur vocabulum
nihil et abhorrens ab analogia dicat Boeckhius in Com-
mentatione de Platonis Minoe p. 140. non assequor.
Latini patritus, quo Varro usus est, mellitus et
alia hujuscemodi.

V. 652. ἐκὼν Auratus, adscripsit Pears. (Casaub.)
μέλων conj. Pauw. μολὼν Heath. νέμων Herm. quem
secutus est Schuetz. μένων hic valet, nisi destiteris

ab hac re. Apollinem praecipue ἄγνόν esse et ex Agamemnone discimus. Vide vs. 1070. sqq. ubi Chorus:

τί ταῦτ' ἀνωτόνυχας ἀμφὶ Λοξίον;
οὐ γὰρ τοιοῦτος ὥστε δρηνητοῦ τυχεῖν.

et mox:

Ἦ δ' αὖτε δυσφημοῦσα τὸν θεὸν καλεῖ
οὐδὲν προσήκοντ' ἐν γόοις παραστατεῖν.

V. 653. τισφάλλεται Ald. Rob. προσροπᾶς Ald.
προτροπαῖς Rob.

V. 656. χάρα Ald.

V. 659. Post δόμοις Schuetz. commate distinguit,
Hermannus plene. — γε πείσας Wakef. τ' ἔπεισας
Schuetz. Herm. — θ' εἶναι pro δεῖναι Ald.

V. 662. χ' ὥστε Guelph. Ald. Turn. χ' ὥς Rob.
Signum interrogationis Wakef. Herm. Schuetz. Glasg.
Bothe. quod omnino requiritur. H. Grotius vertit:

An non decet juvare venerantem tui,
Et maxime res si ejus auxilium expetit.

V. 663. δάμονας Rob. πάλαι τὰς δ. Wakef. πα-
λαιούς δὴ νόμους Schuetz. Herm. Both. De talibus
Pleonasmis jam supra egimus. Neque solum sub alio
nomine eadem res repetitur. (Odyss. II. 65. sq. περι-
κτίονας ἀνδρώπων, οἱ περιναϊετάουσι. Sappho: τίνα
χρόνον ἢ τίνα καιρόν) sed vel sub eodem nomine. Ti-
bull. I. 58. dux pecoris hircus; duxerat hircus oves.—
Iphig. A. 1490. δαίμονος θεᾶς. — ἔπρω Schuetz. Herm.
e Stanl. conjectura, δόλω conj. Wakef. οἴκοι dedit Both.
οἶω, παραπατήσας ἀν' ἀρχαίους θεούς proposuit Pauw.
Alcest. 12. Μοίρας δολώσας, unde nihil discimus ad
Aeschylum illustrandum. Si de Furiis loqueretur,
ἔπρω emendatio esset certississima, de Parcis nonnisi

arbitrante proponi potest. Confusionis horum nominum exempla vide apud Schaeferum not. ad Plin. Epistol. p. 145. et praefat. ad Anacreontica p. 5. — † οἶνον. Haec lectio mihi non tam suspecta est, ut deo notarem.

V. 665. Apollinis nomen abest Ald.

V. 666. σὸν ἰὸν Grot. ad Marg. Askew. — ἐχρηστοῖσι Ald. Rob. Turn. Wakef. — καθιππάζη Ald. — τήκους Rob. — ἀμφίβολος Guelph. Ald. Rob.

V. 670. Colo interpungunt post δίκην praeter Herm. Schuetz.

V. 671. ὀρεστη Ald. Huc referendum proverbium: Θηνᾶς ψῆφος. vide Philostrat. Vit. Soph. Sophist. 568. Zenob. Adag. p. 600.

V. 673. τὰ δ' ἄρσεν' Stanl. cur. 2. e Pears. (Caub.) sententia ut videtur. — θυμᾷ Rob.

V. 675. καὶ pro οὐ Ald. Turn. Herm. Cf. supra 76. πατρὸς προτιμᾷ Ζεὺς μόρον τῷ σφ' λόγῳ. — κατατότης Turn. — ἰσόψηφος. Cf. Hesych. Harpocrat. Phot. ab: ἴσαι ψῆφοι. Antiph. de caede Herodis p. 730, ed. Leiske. Ennius Eumenid.

Dico ego vicisse Orestem, vos ab hoc facessite.

uae ad h. l. refert Scalig. ad Varr. p. 179. ed. Bip. ed pertinent ad 699.

V. 678. ἐκ βάλλεθ' Ald. ἐκβαλλεθ' Rob. in notis. — πάλος Victor. Canter. Stanl.

V. 681. ὀρεῖς Ald. ἀλλ' ὀρεῖς Ask. d.

V. 682. sq. vulgo Choro tribuuntur. Abreschium os versus recte distribuentes secuti sunt Schuetz. Herm. Both. Personarum nomina saepius omiserunt

librarii, Sic apud Theocritum Idyll. XXVII. dialogus turbatus, quem sic restituendum puto:

Κ ό ρ η.

Βαλλέτω ὡς ἰδέλει, πάλιν Ἀρτεμις ἄμμιν ἀρήγει.
Μὴ ἐπιβάλῃς τὰν χεῖρα·

Δ ά φ ν ι ς.

καὶ εἰσέτι χεῖλος ἀμέλξω.

Οὐ φεύγεις τὸν Ἔρωτα, τὸν οὐ φύγε παρθένος, ἄλλα.

Hic ordo et sensui et distributioni versuum optime convenit.

V. 683. δ' ἀρ' Schuetz. — ἐρεῖν Guelph. ἔριν Ald. — μένειν Wakef. Schuetz. Prometh. 526. ὁ πάντα νέμων. Supplic. 673. ὡς πόλις εὖ νέμοιτό. Sophocl. Oed. T. 201. κράτη νέμων. 237. κράτη τε καὶ θρόνους νέμω. 579. γῆς ἴσον νέμων. Ajac. 1016. ὡς τὰ σὰ Κράτη θανόντος, καὶ δόμους νέμοιμι σοῦς. Anthol. Pal. IV. 324. 4. νέμεται pro μένεται bene restituit Jacobs.

V. 684. Apollinis nomen abest Ald. ψηφόν Ald. Nota ἐκβολὰς ψήφων pro ἐκβληθείσας ψήφους. — Iphig. T. 1389. ἀκβολὰς νεώς.

V. 686. γίνεται Ald. Stanl.

V. 687. βαλοῦσα δ' Pears. (Casaub.) probante Schuetzio, βληθεῖσά τ' Bent. Activum Attice pro Passivo positum putant Heath. Wakef. Nam vel unicuique si suffragium abesset magna sequeretur reum calamitas. Unius vero etiam calculus adiectus domum servare potest. Sic Schuetz, explicat V. 686. cum ceteris interpretibus de suf-

fragiis intelligens, qui vero universe prolatus est adhortationi accuratissime agendi additus, sicuti Tragicis sententias saepissime intexere solent.

V. 687. bene intellexerunt Stanl. et Abresch. quorum ille: evertit domum et restituit suffragium unum, hic: καὶ γὰρ μία ψῆφος βαλοῦσα| οἶκον καὶ ὀρῶσαι εἶδε vel δύναιται h. e. Ὡςπερ γὰρ μία ψῆφος βάλλειν, οὕτω καὶ ὀρῶσαι δύναιται οἶκον. — ὀρῶσαν Guelph. Ald. ὀρῶσεν Rob. ὀρῶσ' ἄν Heath.

V. 688. ἐκ πέφενγεν Ald. — τ' ἀρίθμημα Ald. H. Grotius vertit:

En iste poenam caedis effugit reus:

Nam calculorum cernimus numeros pares.

Orestem Pallade crimine liberatum videas apud Winckelmannum monum. ined. 151.

V. 691. ὦ σῶσα Med. altero σα suprascripto. Nota Sigmatismum, (de quo Pors. ad Med. 476.) quem parum curabant poetae Graeci, neque emendationibus obstare debet, quod Naekius bene vidit, scribens σὺς pro ἑὸς in fragm. Choeril. Sam. p. 155. cf. p. 157. Vossii iudicium in Diario Jenensi prolatus, φρεσὶ σῆσι et similia ut absona damnantis, vereor ut probari possit, aures enim Graecorum, non tam delicatae fuisse videntur quam nonnulli putant, invitis reliquiis litterarum Graecarum.

V. 691. πατρῶας Ald. μ' ἐστειρημένον Pears. (Cassaub.) interpunctio post ἐστειρημένον vulgo abest. plene distinguit Vict. — κατ' ὄψιστας Ald. κατ' ὀψιστας Guelph. —

V. 693. ἀνῆρ Rob. ἀνῆρ Wakef. ἄνῆρ Glasg. i. e. Porsonus, regulam, quam sibi invenit, secutus, ἄνῆρ

Both. — κτήμασιν Dorvill. ad Charit. p. 197. — πα-
τρώσις Ald. et mox πατρῶον.

V. 699. πλεισθήρη χρόνῳ Ald. πλεισθήρη Guelph.
Turn. Hanc formam falsam esse vel e sola voce λευ-
κήρης patet. — ὀρχαμοτήσας. Rob. — ἄπιμι Rob. ἔπειμι
Ask. d.

V. 702. ἐπίσειν Guelph. ἐθήσειν Ald. Turn. ἐσεί-
σειν voluit Wakef. ἐποίσεις Ask. d. ἐποίσειν ctt. Lectio
nem exquisitiorem praetuli cum Seidlero ad Eur. Electr.
658. ἐποίσειν Homericum videtur. Eurip. Supplic. 1198.

ὁ δ' ὄρκος ἔσται, μὴ ποτ' Ἀγρείους χθόνα
ἐς τήνδ' ἐποίσειν πολέμιον παντευχίαν.

εὐκεκασμένον in unam vocem contraxi.

V. 703. ὑμεῖς Ald. ἐντάφοις Ald. Pluralis pro
Singulari. Herodot. I. 63. Ἀγχιμολίου ταφαί. Cf. Schae-
fer. ad Longi Pastoral. p. 24. lin. 9. Jacobs. ad Anthol.
Pal. III. p. 332. p. 263. Wernick. ad Tryphiodor. 80.
Brunck. ad Oed. T. 366. 1403. Antig. 565. Schaefer
ad Dionys. Halicarnass. p. 364. Longin. de Sublimi
§. XXIII. — παρμένονσι Ask. d. — ἀμηχάνοις Guelph.
Ald. — φράζομεν Heath. Schuetz. Comma in fine ver-
sus Hermanno debetur, Heath. Schnetz. post ὁδοὺς
posuerunt. — ἀτίμονς Pears. (Casaub.) — παρ' ὀρνι-
θας Guelph. Ald. Turn. — μεταμένη Ald. πόνον conj.
Butler.

V. 708. ὀρδονμένοις Turn. Pears. (Casaub.) Heath.
Wakef. Schuetz. Both. Constructiones mutatas et tur-
batas e scriptoribus Graecis qui tollere velit omnes,
longum susciperet laborem, et qualem Hercules olim
suscepit. Ut h. l. genitivus absolute positus dativum
praecedat, ita dativum sequitur Odys. IX. 255. sq.

ὡς ἔφαθ'· ἡμῖν δ' αὖτε κατεκλάσθη φίλον ἦτορ,
 δεισάντων φθόγγον τε βαρὺν, αὐτὸν τε πέλωρον.
 Si quidem hic genitivus absolute positus est, quod
 Tychsen. Commentat. de Quinto Smyrnaeo p. LIII. sq.
 contendit. Quae Brunckius de casuum enallage ad
 Soph. Electr. 480. Zenne ad Viger. p. 39. sq. Boeckh.
 ad Pind. Pyth. IX. 95. attulerunt, cum l. n. non com-
 parari possunt.

V. 709. ἀεὶ Ald.

V. 710. ἔσμεν Ald. ἐσόμεθ' Heath. † ἔσμεν Pors.
 2. — ἐνμένετροι Ald. ἀσμενέστεροι Rob. — ἔχοι Schuetz.
 Herm. Both. Cur populum potius alloquatur Orestes,
 quam Minervam non intelligo, praesertim cum jam
 supra eodem modo locutus sit Aeschylus vs. 607. Καὶ
 τόνδ' ἐπικτήσαιο σύμμαχον, θεὰ, καὶ τοὺς ἔπειτα.

V. 715. καὶ χειρῶν Ald.

V. 716. De tribracho in quinta senarii sede con-
 sule Seidlerum in libro de vss. dochmiacis p. 380. sqq.

V. 717. τὰδε Ald.

V. 718. ἰὸν ἰὸν Med. Guelph. ἀντιπενδῆ Ald. Rob.
 Turn. Victor. Herm. Schuetz. Minus audax, ideoque
 ut glossa suspectum esset, si metro ferretur.

V. 719. χθονία φόρον Ald. χθονὶ ἄφορον Turn.
 Pears. (Casaub.) Herm. Schuetz. probante Abreschio.
 χθονιαφόρον proposuit Stanlejus, probavit Wake-
 field. χθονιαφόρον pro χθονιηφόρον positum putat Pauw.
 χθονοφόρον conjecit Heath. ἄφαρον χθονὶ transposuit
 Both. χθονιαφόρον vulg. χθόνιον legi posse, dochmii
 singuli nulla perpetuitate numeri juncti si displicerent,
 monet Hermann. Elem. Metr. p. 251. — σταλαγμὸς
 ἄφορος ut statim λιχὴν ἄφνλλος, ἄτεκρος, infra 862.

ἀκαρπος νόσος. (Xenoph. de Vectigal. IV. *ὅταν τε αὖ
ροσήσωσι πόλεις ἢ ἀφορμαὶς καρπῶν ἢ πολέμῳ*). Oed.
C. 1716. sq. *πότμος ἔρημος, ἀπορος*. Agam. 243. *χαλι-
νῶν ἀναόδῳ μένει*. Horat. Od. II. 9. 3. *inaequales
procellae*. Tibull. II. 11. 46. *seculo mero, quod
genus transpositionis longe patet*. Quoad sententiam
cf. Oed. T. 25. sqq.

V. 721. *ὃ δίκᾳ* Herm. Schuetz. Both. vulgo *ιδᾷ*.
ἐπέσσυμος Ald. *ἐπεσύμενος* Rob. *ἐπισύμενος* Med. Herm.
Schuetz. Both. *ἐπεσσύμενος* ctt.

V. 722. *βοτοφθόρους* conj. Wakef. *κλίδας* Rob. —
χώρα Ald. *βαλεῖ* Turn. Herm. Schuetz. Glasg. Pears.
(Casaub.) Heath.

V. 723. *στενάζω* Aurat. *τί ad γένωμαι* Hermann.
repetendum putat e praecedentibus: cf. ad Viger. 730.
τί γένωμαι Hermann. in editione sua, Schuetz. *γελῶ-
μαι*. Marg. Tyrwhitt. *πένωμαι*; Both. Reliqua sunt
*δέωμαι, δάωμαι, δέωμαι, δέρωμαι, δεσῶμαι, ἄλω-
μαι, βινῶμαι, βιῶμαι, πατῶμαι, βατῶμαι, βαμβῶμαι*,
ubi nota *μβ* vocalem non producere, *τιμῶμαι, χρυ-
σῶμαι* et multa alia valde probabilia. — *πολίταις* Both.
πάδον Herm. Schuetz. *πολῖταις* παδον proposuit But-
ler. — *μεγάλατοι* Ald. Glasg. *μεγάλα* cum *ἐπαδον* con-
struendum, non, quod Butler. post Pauw. et Heath.
vult, cum *δυστυχεῖς*.

V. 726. *πείθεσθε* Ald. Rob. *πείθεσθαι* Guelph.
βαρυντόνοος Ald. — *ἀτιμίας* Ald. Turn.

V. 730. *θ' ὁ θήσας* Med. *θ' ἡθήσας* Ald. *ὁ θή-
σας* Rob.

V. 732. *τε τῇδε γῇ μὴ* Med. Ask. d. *τε τῇδε γῇ*

βαρὺν Guelph. Ald. Rob. τῇ γῇ τῇδε metrum flagitabat pro τῇδε τῇ γῇ. — σκηψασθε Turn.

V. 734. πλενμόνων e Wakefieldi conjectura Herm. Schuetz. pro δαιμόνων. δαιμονοσταλάγματα Both. δαίων conj. Pauv. λαιμάτων altera Wakefieldi conjectura, γ' αἰμόνων olim proposuit Schuetz. Aequo jure proponeretur νηδέων. Sed vulgata non sine explicatione, δαιμόνων σταλάγματα, quae scilicet vulgo δαιμόνων dicebantur. — γρ. στενάγματα Ask. d. Lusus non ingenii sed Grammatici.

V. 735. αἰχμοὺς Scal. Spanhem. ad Callimach. hymn. in Dian. 125. non improbante Butlero. Graeci Soli, Baccho, linguae et aliis rebus βέλεα tribuunt; (Pind. Pyth. I. 8. (5) τὸν αἰχματὰν κεράννον) quid itaque sit, cur pesti tribuere nequeant, non intelligo, αἰχμὰς enim paullo audacius pro usitatiorē βέλεα, quod omnino pro: βέλεα occurrit Pers. 237. τοξοῦλκός αἰχμή. βρωτῆρας quidem additum, quo factum ut metaphora cum re ipsa quodammodo mixta sit, cujus usus loquendi non desunt exempla. Med. 1112. ναῖαν ἀπήνην. Sept. c. Th. 64. κῆμα χερσαῖον, Prometh. 924. τινάκτειραν νόσον, τρίαιναν. etc. Metaphora audacior infra 785. αἱματηρὰς δηγάνας.

V. 736. πάνδικος Ald. — ἐνδίκον ex Heathii conjectura Herm. Schuetz. mutatio et levis et elegans, sed vulgata non est, cur ita displiceat, ut mutaretur. Butlerus praefert ἐνδίκον, ut vitetur sibilus, de quo Aeschylus minime sollicitus erat. Vide supra 660, 663. sq. 706. 710. etc.

V. 738. αἰσχάραις Ald.

V. 741. χειρῶν Guelph. Ald. ut supra. ἐλλετε Guelph.

εἴλε τέμον Ald. — τᾶδε Ald. ἰδὺν ἰδὺν Med. Ask. d. ἀν-
τιπενδῇ Turn. Herm. Schuetz.

V. 745. χθόνια φόρον Ald. cf. supra 720.

V. 747. sq. cf. supra 721. sq. —

V. 749. Cf. supra 723. δύποιστα Ald. — δαστε-
χαῖς Ald.

V. 751. ἀγὰν Ald. βρότον conj. Pears. (Casaub.)

V. 755. κλειδας legendum videtur. — πάγω Ald.
κλήδασ Ald. — ἐν οἷς Schuetz. quod praeferendum pu-
tat Butler. Ex tot constructionibus πρὸς τὸ νοούμενον
unam extirpantes quid lucremur, nemo facile dixe-
rit. Antig. 1135. Θηβαίας ἀγνιάς — τὰν. Aesch. Suppl.
819. sq. γένος διόμενοι. Odys. I. 276. sq. ἀψ ἱτῶ ἐς μέ-
γαρον πατρὸς μέγα ἀναμένοιο· Οἱ δὲ γάμον τεύξουσιν.
Antig. 1021. sq. οὐδ' ὄρνις ἐδόσημι ἀπορροιβδεῖ βοάς,
Ἀνδροφθόρον βεβρωῖτες αἵματος λίπος. Oed. Col. 1070.
πᾶσα ἀμβασίς, οἷ. Callimach. hymn. in Cerer. 101.
βρέφος, αὐτόν. Lavacr. Pallad. 45. sq. Ἄργος — πίνετε.
87. τέκνον ἄλαστε. Philoct. 645. χωρῶμεν — λαβὼν.
Agam. 120. λαγίταν γένναν βλαβέντα. Liv. II. 10. ser-
vitia regum superbiorum, suae libertatis immemores.
Cicero de nat. deor. II. 44. §. 114. fluminis quem ibid.
II. 6. Cf. Davies. ad II. 44. (p. 392. ed. Creuz.) Hem-
sterh. ad Plut. 566. Jacobs. ad Anthol. Pal. III. p. 811.
Markland. ad Supplic. 237. et quos citat Wernsdorf.
ad Himer. Eclog. XIII. 23. Eustath. II. σ' p. 1160.
Odys. ζ'. p. 1557. Casaub. ad Athen. V. 3. p. 336.
Dorvill. ad Charit. p. 244. 352. Elsner. observ. sacr.
ad Matth. XXVIII. 19. p. 128. Anacr. od. 3. βρέφος
— φέροντα. De usu metaphorico verbi σφαγίζειν con-
sule Northmor. ad Tryphiodor. 68.

V. 757. ἐπειθής Ald.

V. 758. γλώσση ματαία Pears. (Casaub.) μήκβά-
λης Ald. — κοίματος pro κοίμα Ald. κῆμα Rob. κῆμα-
τος de ira intelligunt, sicuti supra γλώσσης ματαίας
καρπὸν de imprecationibus, sed utrumque signi-
ficat venenum, quod Furiae stillare dicuntur ubique
in hac Tragoedia. κῆμα solum de ira dictum non me-
mini. De usu metaphorico vocis κοίμα consule van
Heusde Specim. Crit. in Plat. p. 59. sq.

V. 761. ὧς Ald. — πολλῆς pro μεγάλης. — τά-
κροθύνια Turn. τῆςδ' ἔτ. Herm. Schuetz. — Δύη Ald.
ut solet, Rob. et ita consulto Herm. Schuetz. Both.
Wakef. Pors. 2. — Comina post τὰκροθύνια, quod
vulgo post Δύη ponunt, Pauvrio debetur, quem secuti
sunt Wakef. Pors. 2. — γαμηλιοῦ Ald. τέλος Guelph.
Ald. — αἰ Glasg. ἐσαιεῖ Herm.

V. 766. Cf. infra 798. sq. ταλαίφρονα Herm.
Schuetz. ταλασίφρον' ἐμὲ Both. Supplic. 596. Ζεὺς
appellatur γένους (Danaidum) παλαιόφρων μέγας τέ-
κτων. Ibidem 363. σὺ δὲ παρ' ὀψιγόνον μάδε γεραιο-
φρόνων. Sic enim legendum pro γεραροφρόνων. Ad-
jectiva cum φρων composita pro simplicibus saepius
posita esse, multis locis patet. Il. III. 246. οἶνον ἐν-
φρονα. V. 264. οἶνον μελίφρονα. VIII. 186. μελίφρονα
πυρὸν. Oed. Col. 237. ὃ ξένοι αἰδόφρονες, Phoeniss.
114. σιδαρόφρων φόνος. Alcest. 675. αἰδόφρων. Iphig.
T. 977. κοινόφρων δέ σοι καὶ ζῆν δέλοιμι' ἂν καὶ θανῶν
λαχεῖν ἴσον. Ecclesiāz. 110. θηλόφρων ξενονοσία. Pind.
Olymp. VII. 11. ὁμόφρονος ἐννάς. Aeschyl. Supplic.
798. οἰόφρων πέτρα. (Cf. Seidler. ad Iphig. T. 978.)
Antig. 39, 866, 877, ταλαίφρων pro τάλαινα.

V. 767. κατὰ γὰν corruptum videtur. Conjici potest κάτω γᾶς, vel κάτω χθονός quod infra occurrit, (χθονός κάτω pro κατὰ χθονός Matthiae edidit Alcest. 45. praeunte Valckenaerio ad Phoen. 1327. Nescio an recte.) vel ἐν γᾷ τᾷδ'. Et φεῦ ante κατὰ non male poneretur. κατὰ γᾶς pro κατὰ γὰν ed. Monck. Alcest. 242. et Blomfield. Pers. 633. frustra. vide Eumenid. 827. κατὰ χθον' οὔσα. φεῦ inter οἰκεῖν et ἀτίετον ponunt Herm. Schuetz. — μῖσος Ald. Turn. μῦσος Rob. Stanl. — πνέω solum de ira occurrit Androm. 328.

V. 770. οἷ οἷ Ald. Bothe dochmium exhibuit bis posito φεῦ, neque negari potest, quod Brunckius ad Phoeniss. 1046. observavit, festinantibus librariis saepissime accidisse, ut repetitas, nullis aliis interjectis, voces semel tantum scriberent. Sed l. n. dochmium omnino requiri, non pro certo affirmari potest.

V. 771. πλευρᾶς Rob. Cf. Hermann. ad Ajac. 1389. Valckenaer. ad Phoeniss. 1304. — Legerim ὠδύνα, quod analogiae linguae non repugnat. (Vide ὠδῖν, ὠδῖνω, ὠδυσις, ὠδύσσω ab ὠδέω, ζόη, ζωή, ὄψ, ὤψ. ὄσχος, ὠσχος, et multa alia.)

V. 773. νέξ Ald. τιμῶν δαμαίαν Ask. d. τιμᾶν δαμαίαν Guelph. τιμῶν δαμαίων Ald. Rob. τιμᾶν δαμῖαν est conjectura Pauwii et Stanleji. δαμιᾶν pro δαμῖαν Herm. Schuetz. — δρυπάλαλοι Guelph. Ald. ἦσαν Ald. ἦξαν conj. Wakef. ἦρουν vel αἰροῦσιν, vel εἶλον Butler. — δόλω Med. (suprascripto οἱ) Turn.

V. 775. μὲν οἶσω σου Pears. (Casaub.) — γερά τετρα Ask. d.

V. 776. καίτοι μὲν σὸν Guelph. Ald. Rob. Turn. καίτοι γε μὴν σὸν Herm. Schuetz. καίτοι γεμῆν σὸν ctt. καὶν εἰ γε

μὴν σὺ Casaub. καὶ τοι μὲν εἰ σὺ Abresch, καὶ τῷ γε μὴν σὺ Wakef. Both. totum versum ejecit. Ab Aeschylō jussus abire, ignominiam ulciscitur versus poetae summi abire jubens. Hermann, ad Viger. p. 841. proposuit: καίτοι τὰ μὲν σὺ. — γάρ 'τ' pro κάρτ' Ald. κάρτ' εἰγ' Turn.

V. 778. ἐλθοῦσα Rob. — ἐραδῆσευσε Guelph. ἐρασθήσευσε, προυνέπω Ald. Herm.

V. 781. οὐ πιρρέων Ald. ὁ ὑπορρέων Rob. τι μιώτερος Ald.

V. 784. sq. τεύξη Ald. στόλον Guelph. Ald. — σχέσης Ald. — βρότοις Ask. d. ὄσον vel ὄσων conj. Pauw. probante Heathio.

V. 786. σὺ δ' οὔν — μὴ ὑβάλης conj. Abresch. ἐν τόποισι βάλης dictum ut S. c. Th. 56. πρὸς πέλαις ἄγαι λόχον. 447. πρὸς πύλαις πεπτωκέναι. Pind. Nem. V. 76. ἐν ἀγώνεσσι πιτνῶν. Alcest. 415. ποτὶ σοῖσι πιτνῶν στόμασιν. — βάλης Ald. — θηγάνας. Cf. Eurip. Hippol. 816. κατακονὰ μὲν οὔν ἀβίωτος βίον.

V. 788. αἰόινους Guelph. Ald. Rob. ναίων αἰόinois conj. Rob. — ἐμμανῆς Auratus. Locus noster de juvenibus intelligendus, qui rixas sanguineas committunt non, quod levius esset, inter bibendum, sed furore acti.

V. 789. ἐξελοῦσ' Abresch. tuetur, explicans: μηδὲ ἐξελοῦσα τοῖς ἐμοῖς ἀστοῖς καρδίαν ἀστείαν καὶ σώφρονα ἐνδρύσης αὐτοῖς (καρδίαν) ὥς ἐστὶν ἡ τῶν ἀλεκτόρων καρδία, τοῦτ' ἐστὶν Ἄρην ἐμφύλιον. Heath. Μηδὲ ὥς ἐξελοῦσα καρδίαν ἀλεκτόρων ταύτην ἰδρύσης ἐν τοῖς ἐμοῖς ἀστοῖς (forsan ut labia leporina carne gallinaece implent) δηλοῖ Ἄρην ἐμφύλιον, Pauw. conj. ἐκ-

χέουο'. Wakef. μήδε πτεροῦο'. Schuetz, ed. ἐξέρουο' et ita Both. Aequo jure legeretur ἐξελῶο'. Herm. ἐξέδουο'. Cui adde ἐκπιούο'. Contractio forsan orationis h. l. statuenda, ut dictum sit pro ἐξελοῦσα φρένας, (Hippol. 932. ἐξεδροῖ φρενῶν. Orest. 1014. ἐξέστην φρενῶν.) καρδίαν ἀναπτέρωσασα ὡς καρδίαν ἀλεκτόρων. Sic verbum aptius de hominibus dictum et ad gallos relatum, sententia animo obversante, paucis verbis expressa. Exemplum orationis contractae uno verbo omisso exstat, Soph. Ajac. 674. sq. δεινῶν τ' ἄημα πνευμάτων ἐκοίμισε Στένοντα πόντον. ἐξελοῦσα nullo modo accipi potest latiori significatione, ut Ajac. 435. ἀριστεύσας etc. cf. ad Choeph. 693.

V. 789. ἐμοῖσιν ἀστοῖσιν Med. ἐμοῖσιν ἀντοῖσιν Guelph. Ald. Rob. ἐμοῖς ἀντοῖσιν Turn. — ἰδρύσῃ κόρη Guelph. Ald. (ἰδρύσῃ) Turn. ἰδρύσῃ βάρη Rob. ἰδρύσῃς Ἄρη Scal. Herm. Schuetz, Glasg. et ita conj. Canter. nec non H. Steph. — ἐλλήνους Ald. pro ἀλλήλους. Turn. ἔλληνας. — ὃς μόλις παρῇ Pears. (Casaub.) οὐ μῶλος παρῶν Wakef. Schuetz. ἢ μόλις παρῶν Herm. ὡς μόλις παρῶν vel οὐ πῆλας παρῶν vel, quod Schuetz. olim conj. οὐ πόλει παρῶν vel etiam οὐ δόμοις παρῶν proposuit Butler. Miror non proposuisse οὐ μύλῃ παρῶν i. e. molae pneumaticae Athenis proximae, cujus expugnationem deprecari debebat, ne cives inopia faris premerentur. Sensus, quem Schol. bene perspexit, non invito Hermannō ad Viger. 788. est: bella gerenda externa sint, non tamen longe a finibus absint, ne cives procul patria moriantur aut magis incommodis vexentur.

V. 793. ἔστι Med. (suprascripto αἰ) Ask. d. — ἐν οἴκῳ Ald.

V. 795. ἰλέσθαι Rob.

V. 798. sq. ἐμὲ — ἐμὲ. Hujus repetitionis patheticae exempla e Platone collegit van Heusde Specim. Crit. in Plat. p. 53. sq. Prometh. 887. ἡ σοφός, ἡ σοφὸς ἦν. Supplic. 828. legerim νάϊος, ναῖος, ut 862. ναῖ, ναῖ. Ibid. 838. σοῦσδε, σοῦσδ'. 840. οὐκοῦν, οὐκοῦν τιλμοί, τιλμοί. 844. 891. Sophocl. Antig. 441. σὲ δὲ, σὲ τὴν νεόνουσαν. etc. Euripides praecipue frequentat.

V. 799. Cf. supra.

V. 800. κατὰ τε γὰρ Med. Rob. quod nisi consuetudini repugnaret, metrum saluum redderet.

V. 800 — 806. Eadem, quae supra, varietas lectionis.

V. 807. sq. ἦραν δῆλοι Ald. καμουμαί Ald.

V. 809. sq. νεοτέρας Rob. — πολιισσοῦχον Ald. πολιισσοῦχος Turn. Herm. Schüetz. Infra 916. sq. πολιισσοῦχοι παῖδες Κραναοῦ.

V. 811. ἔρειν Ald. ἔρρει Pears. (Casaub.) — εἰμὲν — ἔστι Ald. Πειθοῦς σέβας. Hujus circumlocutionis exempla dedit Porsonus ad Med. 750. post Hoepfnerum ad Cyclop. 570. sqq. — μειλήγμα Ald. In hoc versu haeserunt interpretes, non putantes Suadam quae linguae alicujus inest, ad animum deleniendum facere. — σὸ δ' οὔν. Hunc usum particulae δὲ illustrat Jacobs. ad Anthol. Pal. T. III, p. 522. — μένεις Guelph. — ἐπιρρέπεις Guelph. Ald. ibid. οὐκ ἂν conj. Pears. (Casaub.)

V. 816. κότοντε Ald. κότον ποτ' Turn. — τῇ δὲ γ' ἁμοίρου Ald. τῇδε γ' ἁμοίρου Ask. d. Guelph. τῇδε δὲ

ἀμοίρον χθονός Rob. τῆςδὲ γ' ἐμμοίρω χθονός conj. Canter. τῆςδὲ γ' εὐμοίρον χθονός Pauw. Spanh. ad Callim. hymn. in Del. 295. τῆςδὲ γ' ἐν μοίρᾳ χθονός Peais. (Casaub.) probante Butlero. τῆδ' ἐπ' εὐμοίρον χθονός Wakef. τῆδὲ γ' ἐμμοιρον χθονός Hermann. Schuetz. Obelo notavit Porson. in edit. 2. τῆςδὲ γ' ἐμμόρω χθονός Both. Schuetzii editionem minorem secutus. Hermannii conjectura et facilis et sensum pulchrum praebet, licet Butlero minime placeat. — τιμωμένη Ald.

V. 819. ἀδείνα Ald. φῆς Guelph. Ald. Rob. ἔδραν Ald. — δέχον pro δέχον Ald. —

V. 821. μῆτ' ἰν Ald. — ἀδενεῖν Rob. εὖ σδενεῖν Turn. εὐδενεῖν Scal. Stanl. cur. 2. Herm. Schuetz. Wakef. Glasg. probante Heathio nec non Pauwio. Nisi mox V. 835. εὐδενοῦντα repeteretur, non mutarem εὐσδενεῖν, quod non inelegans est. Ubi de felici statu rei domesticae sermo est, εὐδενεῖν vox usitata videtur. Sic Homer. hymn. in Terram 9. sq. βρίθει μὲν σφιν ἄρουρα φερέσβιος, ἡδὲ κατ' ἀγροὺς Κτήρεσιν εὐδηνεῖ, οἶκος δ' ἐπιπύμπλαται ἐσθλῶν: Eurip. Cyclop. 2. εὐσδένει δέμας. qui locus vulgatae patrocinator.

V. 824. σέβον τὶ συμφοραῖς Ald.

V. 825. μὴ μοι Ask. d. πρὸ παντὸς omnes praeter Schuetz. Both. qui προπαντὸς dederunt ex Abreschii sententia quod omnino probandum videtur. Sic Pers. 982. κακὰ πρόκακα a librariis divisum et in πρὸς κακὰ mutatum, quod eo facilius fieri potuit, quum ne nuperrimi quidem editores sensum vocis intellexerint, non videntes προ — vim vocis augere: mala, magna mala. Pers. 546. πρόπασα γαῖα. Oed. T. 169. πρόπας στόλος. Oed. C. 1237. |πρόπαντα κακὰ. An-

tig. 860. πρόπαντος πότμον. Orest. 960. πρόπασα γέννα
Phoeniss. 624. ἔρρέτω πρόπας δόμος. 1505. ἃ δόμον Οἰ-
διπόδα πρόπαν ὤλεσε. Lycophron. 655. πρόπαντας ἄι-
δης ἀγρεύσεται.

V. 826. ἔξεστιν Guelph. Ald. Rob. Interroga-
tionis signum in fine versus habet Rob. sequente Abre-
schio. ἔξεστι γάρ μοι δὴ λέγειν ἃ μὴ τελεῶ; Wakef. De
hyperbato consule Both. ad Antig. 187. Jacobs. ad
Anthol. Pal. III. p. 333. Longin. §. XXII. L. n. po-
situm, ut μὴ λέγειν et μὴ τελεῖν sibi respondeant. Ne-
que enim soli negligentiae talia tribuenda sunt, ne-
que a poetis admissa, ut Grammatici haberent, quo
delectarentur.

V. 828. sq. τοιγὰρ Ald. Both. ἐπικτήση Ald. τί μ'
οὖν ἀνωγας Porson. in edit. 2. ut regulae, quam la-
nacaprinoſe excogitavit, satisfaciāt. Oblocutus est
Butlerus. Markland. ad Eur. Supplic. 109. Buttmann.
Gr. Gr. p. 113. ubi bene monetur, Porsonum Phoe-
niss. v. 892. (ed. Pors.) corrumpere. Hermann. Elem.
Met. 50. nescit an non satis recte excogitatum sit pla-
citurum illud; „neque exempla regulam, sed
ratio facit“ idem ad Sophoclis Ajacem. Sed nil
mirandum, tempora enim mutantur et nos mutamur
in illis. — εὐφημῆσαι Ald. τῇδε φημῆσαι Turn.

V. 830. Post ὅποῖα libros quosdam signum in-
terrogationis habere, adnotat H. Steph. — νείκης pro
νίκης legi vult Hermann. ad Ajac. 976. Sed infra 915. sq.
hoc vocabulum eadem significatione occurrit, ubi
metrum mutationem Hermann non fert, τὸ δὲ κερδα-
λέον Πέμπειν πόλεως ἐπὶ νίκῃ. Supra 443. μὴ τυχοῦσαι
πράγματος νικηφόρον, — ἐπίσκοπα. Sic Ajac. 976. ἄτης

τῆς δ' ἐπίσκοπον μέλος. — Non vehementer repugnare Butlerus, si quis μὴ κάκης legeret, neque ego vehementer repugnarem, si quae sana sunt, Butlerus non suspecta haberet.

V. 831. καὶ τᾶλλα Pears. (Casaub.) Post ἀήματ' comma sustulit Hermannus sequente Schuetzio, — πλὴν Wakefieldo suspectum, quare εὐηνίως propositū ipse minime εὐηνίως grassatus in scriptoribus veteribus. Phoeniss. 674. ἐνείλοισι αἰδέρος πνοαῖς. — καὶ μὲν Ald.

V. 833. βοτῶν conj. Stanl. probantibus Pauwio et Herthio, recepp. Schuetz. Wakef. Herm. Both. Oed. T. 25. sq.

φθίνουσα μὲν κάλυξιν ἐγκάρποις χθονὸς,
φθίνουσα δ' ἀγέλαις βοινόμοις, τόκοισί τε
ἀγόνις γυναικῶν.

ἐπιβρύτον Ald. — εὐδανοῦντας Guelph. Ald. εὐδανοῦν-
τας Rob. | εὐδανοῦντα Pears. (Casaub.) Benti. Vind.
Löbeck. ad Phrynichum p. 466. sq.

V. 836. ἐκφοροτέρα Ald.

V. 837. Hunc et sequentem versum Choro tribuit Rob. φειννοποιμένος Ald. Turn. Herm. Schuetz. (Both. totum versum abire jussit) Glasg. φῖνν, ποιμένος ctt. Satis notum quam late pateat usus vocis ποιμήν.

V. 839. sq. Choro tribuit hunc et sequentes versus Ald. τοιαῦτας οὔτοι Ald. τοιαῦτά σ' οὔτοι Guelph. Turn. τοιαῦτα σ . . . τῶν Ask. d. τοιαῦτα σοῖον Glasg. τ. σοῦ' στί ctt. ἀγόνων Ald. — οὔ Ald. — τῇ Guelph. Ald. Turn. τιμᾶν Ald. ἀστύρικον ἀγόνων. Soph. Electr. 1075. πατρὸς δειλαία, Aristoph. Equit. 188. μακάριε τῆς τύχης. 350. μῶρε τῆς ἀνοίας. S. c. Theb. 6. ἱερῶν ὄσιος. Phoeniss. 1000. λέχους ἀγρόν, Orest. 217.

βουστρέχων πινῶδες, etc. — ἀστέονικον πόλιν. S. c. Th. 206. ἀστυδρομονμέναν πόλιν. Hippol. 1151. ἀστυγείτονας πόλεις. Pers. 146. δορυκράνου λόγχης. Agam. 708. βίοντον ἐδάϊνα. Iph. A. 761. δοριπόνοις λόγχαις. Vide ad Choephor. 217.

V. 844. ῥυσίβολον Guelph. Ald. Turn. Commā post ῥυσίβωμον Both, post Ἑλλάνων ponit Abresch. ῥυσίβωμον Wakef. et Butler. interpretati sunt: cuius altaria praebent salutem et liberationem Graecis. Heath.: Decus altaria protegens numinum Graecorum. Joh. Mueller.: bello enim Persico Atheniensium factis arae servabantur, quas disjiciebat impius hostis. Schuetz.: deorum decus: quoniam altaria eorum reficiant, ac templa sarta tecta tueantur. Aeschylus dicit, Athenienses imprimis inter Graecos excellere pietate erga Deos, eorumque urbem quasi sedem religionis Graecorum esse, sine qua et interiisset et interiret. De voce ἄγαλμα docte disseruit Ruhnken, ad Timaeum.

V. 845. αἶτ' Ald. αἶτ' Guelph. κατ' εἶχομαι Ald.

V. 846. ἐπισεύτους Ald. ἐπιτεύκτους Turn. ὀνησίμου Pears. (Casaub.) βίον otiosum censet Wakef. Miscell. Obs. Crit. II. 168. Both. omisit. βίον τύχας ὀνησίμους periphrasis pro βίον ὀνησιν, quod occurrit Med. 255. sq.

σοὶ μὲν πόλις δ' ἔδ' ἐστὶ καὶ πατὴρ δόμοι
βίον τ' ὀνησις καὶ φίλων ξυνουσία.

Hippol. 863. ἀβίωτος βίον τύχα. — Nota trimetrum in dipodias distributum,

V. 847. ἐξ' ἀμβρόσαι Rob. ἐξαμβλώσα Aurat. Pears. (Casaub.) ἐξαμβρόσαι Herm. Schuetz. e Pauwii correctione. ἐξαμβρόσαι vulgo. ἐξαμβρόσειν Both.

V. 849. δυσaréτων Ald. — κατανασασμένη Ald. Porsono et Elmslejo ad Med. 840, (832. ed. Pors.) adsentiri debemus, nisi multa alia mutare velimus.

V. 853. ὁ δὲ δὴ Pauw. ὁ δὲ μὴν Abresch. Schuetz. in ed. 1. πρώων pro βαρέων Schuetz. ἀτῶν Herm. Both. pro τούτων. οὔτος Aurat. Negatio propter sequentia non retineri potest, verba enim ὁ δὲ μὴ κέρσας male cum Bothio redderentur: qui graves hasce sibi non conciliaverit. Interpretanda sunt: qui Furiarum iram non expertus est, non novit calamitates. Lacuna post βιότου ob brevitatem suspicionem non movet, excidisse ad quae sequentia referri possent.

V. 856. ἀπλακήματα Ask. Schuetz. Herm. Glasg. pro ἀμπλακήματα, quae est forma vetustior, quam Aeschylus procul dubio nonnisi metro cogente reliquit, nisi vera sunt, quae Seidlerus in libro de versibus Dochmiacis p. 25. sq. ad correptionem vocalis ante μπ defendendam protulit, cui Blomfieldus rustice non docte oblocutus est, idem male rejiciens, quae Hermannus in libro de Emendanda ratione Gramm. Graec. posuerat de voce ὄμβριμος, quam et Wernickius ad Tryphiodorum semibarbaram dicit. In re incerta rationem non certam, sed minus incertam sequi malui.

V. 857. δ' inserunt Herm. Schuetz. Both. interpunctionem post ὄλεθρος e Pauwii et Heathii sententia

delentes, invito Butlero. — *σιγὸν* Ald. — *μεγαφόνους* τ' Ald. sine τ' Turn. *μέγα φρονοῦντ'* Pears. (Casaub.) Stanl. cur. 2.

V. 860. sq. Hisce simillima profert Chorus Supplicum in cognomine fabula vs. 662. sqq. quae omnino comparanda sunt.

V. 861. *φλοιγμός* Med. Ald. Rob. τ' abest Ald. δ' Herm. Schuetz. Both. — *τόκων* pro *τόπων* Schuetz. τὸ μὴ περᾶν ὅρον *τόπων* spuria judicat Butlerus. Infinitivus pro Imperativo in precibus usitatus, cujus vim articulus intendit; idem quasi dixisset, ἀπανθῶ τὸ περᾶν. De usu articuli ante Infinitivum disseruit Hermannus ad Ajac. 114.

V. 862. sq. *αιανὸς* Schuetz. — *μᾶλα* Schuetz. Herm. Both. — *ἐσθδενοῦντ'* Ald. *ἐσθννοῦντ'* Rob. *ἐσθνοῦντ'* Pears. (Casaub.) — *σὸν* pro *ξὲν* Hermannus, *ξυνοικίαν* supra relinquens. Satis bene de *σὸν* et *ξὲν* disseruit in praefatione ad Ajac. p. XVIII. — *διπλοῖσιν* pro *διπλοῖς* metro jubente ediderunt Herm. Schuetz. Both. Glasg. Wakef.

V. 864. *τέκοι* Aurat. Pears. (Casaub.) *τεταγμῖω* γόνος Ald. *τεταγμένῳ γόρον* Turn. *τεταγμ. γόνος* πλουτόχθων. Sic interpungit Rob. Vulgo colon post *τεταγμένῳ* ponitur. Excidisse aliquid, metrum probare videtur, quare lacunae signum post *τεταγμένῳ* addidi, non pro certo affirmans hac sede versus omnino ponendum esse. *χώρα* initio vs. Herm. Schuetz. *γαῖα* τρέφοι Stanl. conj. *πέδον* post *τρέφοι* excidisse putat Wakef.

V. 865. *πλουτόχθω νεμαίαν* Ald. — *τίσι* Ald. Rob. *γόνος* *πλουτόχθων* ipsi homines, qui terrae

divitiis fruuntur. Haec est Butleri explicatio mirifica. γ. πλ. segetes significat, item ἐρμαία δόσις, non vero cum Schuetzio intelligenda sunt: uberes terrae proventus lucrosa deorum dona pendant i.e. fructus edant; sed; honorent i.e. augeant. Sic fere Choephor. 30. sqq. φόβος ἔλακε περὶ φόβῳ, Helen. 312. φόβος γὰρ ἐς τὸ δαῖμα περιβαλὼν μ' ἄγει, γόνος πλουτόχθων τίσι, sic Supplic. 903. λακίς χιτῶνος ἔργον οὐ κατοικτιεῖ.

V. 867. οἷα ἐπικρανεῖ Med. Guelph. Ald. Correet Panw. quem secuti sunt Wakef. Herm. Schuetz. Both. Glasg. Signum interrogationis post ἐπικραίνει Abreschio auctore posuerunt Herm. Both. Schuetz. Wakef.

V. 868. sq. Ἐρινός Med. Rob. ἐρινός Ald. — ἀδάτοις Ask. d. — παρὰ pro περὶ Pears. (Casaub.) περὶ ἀνθρώπων absolute positum intelligi potest, relato τῷ: διαπράσσουσιν ad τοῖς sive, commate post διαπράσσουσιν posito, quod cum Hermanno et Schuetzio omisi, τοῖς ad παρέχουσαι pertinet. Sed duae constructiones mixtae videntur, περὶ ἀνθρώπων διαπράσσουσιν et τοῖς μὲν ἀνθρώπων διαπράσσουσιν. Nota constructionem πρὸς τὸ ἐγνωμένον. — διαπράσσουσαι praeter Guelph. Ald. Rob. Herm. Schuetz. Both. Glasg. — φανερώων Pears. (Casaub.)

V. 872. δ' αὖ κρύων Med. Ask. d. Guelph. Rob. — δακρύοις Pears. (Casaub.)

V. 873. ἀνδρομήτας Ald. — ἄωροις Rob. De ἀνδρομήτας ἄωρους τύχας vide supra ad vs. 746.

V. 875. Comma post ἔχοντες posuit Hermannus. ἔχοντας Schuetz. Both. ἔχουσαι coniecerunt Pears.

(Casaub.) Pauw. Stanl. Participia et Adjectiva masculina cum substantivis feminini generis conjuncta occurrunt: vide Jacobs. ad Anthol. Pal. III. 578. 904. sq. et quos citat. Musgrav. ad Trach. 794. Hermann. ad Orph. p. 346. Clark. ad Iliad. V. 778. Dorvill. ad Chariton. p. 153. Adde Heyn. ad Pind. Olymp. VI. I.oco nostro non convenire videtur enallage generis.

V. 876. θεοὶ Hermannō tribnit Butler. errore ductus. θεόθεν Both. — καὶ pro τῶν Herm. Schuetz. qua conjectura θεοὶ commendatur. Quum vero sequentia non in Parcas quadrent, satius est locum intactum relinquere. Si sententiam meam proferre licet, puto hocce carmen non ab universo choro cantum esse, sed a parte, quae alteram partem adhortatur ad vitam beatam civibus explendam. Μοῖραι additum, sine quibus nihil efficitur. Hermannus apud Blümner. de Fato Aeschyleo p. 71. θεαὶ nunc de Horis intelligi vult, et huc refert vocem: ἄωρονς. Conjectura non valde probanda. — ὀρθόνομοι Ald. — δόμω Ald. μεγάκοινοι Ask. d. Med. Ald. Rob. χρόνω Ald.

V. 878. Comina post ἐπιβριδεῖς sustuli et post ἐμιλίαις posui cum Hermannō, Schuetzio, Bothio. — ἐπικριδεῖς Ask. d. ἐπιβριδαῖς Ald. — ἔνδικος Rob. ἀδίκους Pears. (Casanb.) contra metrum. — πάντα Ald. Rob. Vict. quod probant Abresch. Pauw. Butler. Schuetz. πάντων Turn. Both. πάντα ctt. Rescripsi παντᾶ.

V. 881. sq. τὰ δέ τοι χώρα Ald. τῇ μὲν Ald. Hanc stropham monometro incipiunt praeter Rob. — χάννμαι Guelph. Ald. — Plutarch. de Herodoti malign. p. 854. Ἄλλὰ

δεινὸν τὸ τὰς Παιδοῦς πρόσωπον

δς φησιν ὁ Σοφοκλῆς. Vide Sophocl. fragm. incert. LXXIII. ed. Brunck. Recte intelligitur: Potens est Suada. Hunc locum a Stanlejo cur. 2. comparatum esse, nunc video.

V. 884. ἐπωπᾶ Ald. ἐπόπα Schuetz. Both. quod Butlero melius videtur. ἀπαρηναμένας Ald. — ἐπράτησιν Ask. Both. — νικᾶ Ald. νικα Wakef. νικᾶν cum genitivo hic conjungunt Heath. Schuetz. Contentio nostra bonorum, h. e. certamen utrum plus boni Minerva an Eumenides civitati conferant, in aeternum valebit, interpretatur Butlerus. ἀγαθῶν ἱρι νικᾶ, contentio bonorum vicit. h. e. bona consecuti sumus. Sic 919. ἀγαθῶν.

V. 889. τὸν δ' ἀπλειστον Ald. τήνδ' Turn. τάνδ' praeter Rob. Schuetz. Herm. Both. Glasg. — μήδ' pro μήποτ' Rob. — ἀπένχομαι Ask. d. ἐπαύχομαι Rob. τᾶ δ' Ald.

V. 891. μή δ' ἐπὶ θυσιακόνης Ald. πολιτῶν Ald. Turn. — ποιναῖς Herm. Schuetz. e Pauwii sententia, satis apte, neque tamen aptius, quam ποιναῖς cujus appositio est ἀντιφόνους ἄτας. Nisi mavis explicare: mutuis caedibus poenas expetere. Sic fere Oed. C. 223. δέος ἴσχετε μηδὲν, ὅσ' αὐδῶ. Orest. 1114. γόους πρὸς αὐτὴν θησόμεσθ', ἃ πάσχομεν. Androm. 103. γάμον ἡγάγετ' Ἑλέναν. Agam. 177. Ζῆνα ἐπινίκια κλάζων. Cf. Choeph. 774. Poppo. observv. critt. in Thucyd. p. 200. De optativo ἀρπαλίσαι vide Erfurdt. ad Antig. 410. (ed. min.)

V. 893. sq. ἀντιδιδοῖεν Med. Guelph. Rob. Herm. Schuetz. Wakef. Glasg. Both. ἀντιδοῖεν ctt. — κοινο-

φελει Ald. κοινοφιλει Herm. Schuetz. Both. κοινοφελει
ctt. H. Grot. vertit:

Pariter cives gaudia norunt,
Pariterque odium: namque id vere
Generi humano est insigne bonum.

V. 897. ἀρὰ Pears. (Casanb.) ἡ ῥα Wakef. ἀρα
φρονοῦσα — εὐρίσκει Herm. Schuetz. ἀρ' εὐφροσύνη —
εὐρίσκει Both. εὐρίσκειν legit Glasg. interpunctione
post hanc vocem sublata. εὐρίσκει Rob. εὐρίσκει Cod.
Rob. — φρονοῦσιν Guelph. Ald. Quum ratio, quam
Porsonus inlit, nimis displiceat, φρονοῦσι ad Eume-
nides referendum puto. φρονοῦσι εὐρίσκειν ὁδὸν κ. τ. λ.

V. 900. τοῖς δὲ Ald.

V. 901. τὰς δὲ γὰρ εὐφρανὰς εὐφρονες αἰεὶ Ald. — εὐ-
φρόνως — αἰεὶ Rob. εὐφρόνας praeter Herm. Schuetz. Both.
Glasg. De usu loquendi: εὐφρονες εὐφρονες supra di-
ctum. — ὀρθοδίκαιοι Herm. Schuetz. — πάντως Herm.
Schuetz. Both. Vulgata nullo jure displicente, conje-
cturis facile caremus.

V. 905. Χαίρετε χαίρετ' Turn. Herm. Schuetz.
Heath. — ἀζημίαις Heath. Herm. Schuetz. ἐν αἰσιμίαι-
σιν sine πλοῦτον Marg. Ask. ἐραισιμίαις Ald. Turn.
in erratis reponit Rob. ἀζημίαις. Lectio recepta longe
exquisitionior.

V. 906. ἀστικὸς Ald. Rob. Turn. Ἀττικὸς Erotian.
h. v. citans in Lex. Hippocrat. sub v. ἰκταρ. item Both.
— ἰκτ' ἀρ Ald — παρθέονος Guelph. Ald. Erotian. l. c.

V. 908. sq. δ' abest Guelph. Ald. Turn. ἐποπτε-
ροῖς Ald. — ἀζομαι et contrarium μέμφομαι Tragicis
frequentatur. — δ' ἐμὲ Wakef. Herm. Schuetz. Glasg.

libitū ducti. Comma post ἀποδείξουσάν habet Schuetz in editione minore plene distinguens post προπομπήν Butlerō probante.

V. 911. Vulgo προπομπὸν contra metrum (Bentl. opuscc. philoll. p. 230. ed. Lips.) προπομπήν legendum esse viderunt Bentl. Stanlej. Tyrwhitt. Heath. Glasg. Wakef. προπόμπων legitur apud Herm. Schuetz. Both. — σύμμεναι Guelph. Ald. δέμεναι Turn. min. exquisite.

V. 914. ἀτήριον vulgo. ἀττήρδον Herm. Schuetz. Both. Wakef. Tyrwhitt. Heath. Glasg. e Bentleji correctione. Forma ἀττήρδς occurrit Ptom. 746. Agam. 1484. Sophocl. Trach. 264. Philoct. 1273. Eurip. Hippol. 624. Androm. 354. Fragm. incert. CLVIII. (ἀττήριος in Sophocl. et Euripidis reliquiis non exstat, nisi e Bruckii conjectura incerta Antig. 4.) Aristoph. Vesp. 1299. ed Kuester.

V. 917. sq. ἡμεῖς Med. (in Marg. ἐμεῖς) Ask. d. μέτοικοι Med. Ask. d. Guelph. Ald. Rob. — ἐπιδιπλοῦν recte damnat Pauw. e glossa ἐπιδιπλοῦν ortum indicans, quem sequitur Piers. ad Moer. p. 275. Glasg. uncis inclusit ut spurium, non probante Hermanno in dissertatione de versibus spuriiis apud Aeschylum p. IX. αὖ inserui, metro flagitante, γ' αὖ vel ἄρα jam a Pauvio propositum esse, nunc video. — πλοῦτος in strophā ejiciendum judicat Butlerus.

V. 924. εὐσεβοῦντες Guelph. Ald. Rob. pro εὐσεβόντες, quod vulgo legitur defendente Butlerō. εὐσεβειν δεδν, et εὐσεβεῖν εἰς θεόν dictum fuisse contendit Valckenaer. ad Phoeniss. 1331. ubi loci nostri meminit. — μέμψησθε Guelph.

V. 925. sq. αἰνῶ γε Pears. (Casaub.) αἰνῶ τε Herm. Schuetz. sine idonea causa. — κατεγμάτων Ald. De periphrasi μύθους κατεγμάτων supra dictum. — φέγγει Guelph. Ald. τι φέγγει Rob. — ἐνερθεν Rob. προς πόλοις Ald. — φρουροῦσιν Rob. Glasg. Herm. Schuetz. Both. pro φρουροῦσι. De sacerdotibus Furiarum cf. Schol. ad Soph. Oed. Col. 489. genti, quae hocce munus nacta esset, Hesychidarum nomen fuisse, tradit Polemo, quod non temere factum esse, verisimillimum est.

V. 930. Θησῆδος Wakef. Glasg. Herm. Schuetz. Both. Θησῆδος vulgo. Θησείδος scribendum esse, statuit Valckenaer. ad Phoeniss. 268.

V. 931. sq. Heath. comma ponit post πρεσβυτίδων, plene distinguens post ἐσθήμασι. φοινικοβάπτους ἐν δυτοῖς Ald. ἐνδυτοὶ δ' Herm. Schuetz. Both. e Wakefieldi conjectura. Utrumque dici potest, (Troad. 268. ἐνδυτῶν στεφάνων) sed vulgata exquisitior. Cf. Herm. de Chor. Eumenid. p. XII. ubi cit. Trach. 674. ἐνδυτῆρα πέπλον, exemplum non satis aptum. — ἐσθήμασι praeter Herm. Schuetz. Both. — τιμᾶται Guelph. Ald. — ἐρμάσσω Ald. εὐάνδροισιν Guelph. Ald. Rob. Turn. — πρέπει Ald. De εὐάνδροσι συμφοραῖς supra dictum.

V. 936. ἀναπ. male praefixum a recentioribus omissum. Pro προπομποὶ exstat Χορ. Med. Ask. d. Ald. Turn. βᾶτε δόμον Herm. quem secuti sunt Schuetz. Both. βᾶτ' ἐν δόμῳ Med. Ask. Guelph. Ald. (δόμῳ) Rob.

V. 937. ἐπευδέφρονι Ald.

V. 938. πανδαμει inserendum. Sic solent in antistropha repetere. Vide antistropham sequentem Pers. 662. 9. 1034. 41. 1047. 53. 1049. 55. Agam. 121.

39. ubi vid. epod. 1490. sq. Choeph. 897. 904. Supplic. 116. 127. 139. 48. 159. 73. 890. 98. — *χαίρουσαι* Schuetz. Both. *χωρεῖτε* defendere conatur Seidler, de vss. Dochm. p. 349. alia loca citans, ubi in strophis finiendis aut inchoandis non tam grammatica quam logica ratio spectetur. Duo, quae attulit ex Hecuba exempla, 639. 923. (ed. Matth.) huc non pertinent, quum distinctione, quae nulla l. n. poni possit, excusentur. Idem dicendum de exemplis, quae attulit ad Troad. 302. Hippol. 129. codices praebent *δεσποίνας*, quod elegantius, insolentius tamen dictum facile in *δέσποιναν* depravari potuit. Hermannus Elem. Doctr. Metr. p. 435. glossam *χωρεῖτε* conjectura mutat in *χωρεῖται*. Sic e Longini verbis versum non elegantem quidem, neque ferendum, versum tamen finxit, vid. l. c. p. 679. Alterum genus glossarum poeticarum, suavissimis carminibus ansam praebentium ab Hispanis frequentatum videmus.

V. 940. *καὶ* omittunt Herm. Schuetz. — *περίσσεπται τύχαι τε* Ask. d. *περίσεπτα τύχαι τε* Guelph. *περὶ σεπτά, τύχαστε* Ald. *περισέπτα τύχα τε* Rob. *περίσεπτα τύχαις τε* Turn. *περίσεπται τύχοιτε* Wakef. *περισέπταις τε τύχαισιν* Herm. Schuetz. Legendum videtur *περισέπταις τε τύχαισιν*, et ita Schuetz. ed. min. probante Butlero. — *πανδαμὶ* Guelph. Ald. Blomfield. in Glossario ad S. c. Th. V. 284. hanc formam praeferit, de qua egit ad Prometh. 216. Melius perspexit rem nondum ad liquidum perductam Lobeckius ad Ajac. 1214. (1227. ed. Brunck.) ubi vide Hermannum.

V. 942. sq. *ἱλαοι* Ald. — *καὶ περὶδάπτω* Herm.

Schuetz. Butlero probante. Vulgo καὶ abest. — ὁλό-
λῆξατε Ald. — ἐπιμολπαῖς Rob. probante Pauwio.

V. 946. ἔνδαι δ' ἐς Ald. Turn. ἔνδαδες Rob. —
ἄστοις Herm. Schuetz. Both. — ὁ inserunt Herm.
Schuetz. Both. Butlero probante. — παντόπτας Med.
Rob. Cf. Lobeck. ad Phrynich. p. 673.

V. 948. οὔρια pro οὔτω Herm. Schuetz. ὄντως
Both. Quum spondei dactylo oppositi exempla repe-
riantur, nescio quid lucramur iis tollendis, qui legem
metricam, qua spondeus respondet dactylo, non vio-
lant. Hermannus Elem. Metr. p. 326. eandem ob cau-
sam mutat Agam. 734. μηλοφόνους ἄταισιν in μηλοφό-
ροισιν ἄγαισιν, quod Blomfieldus recepit, de quo ad-
huc dubitari potest. coll. vs. 741. ἐκ θεοῦ δ' ἱερεὺς τις
ἄτας δόμοις προσεδρέφθη. Pers. 652. πολεμοφθόροισιν
ἄταις. S. c. Th. 299. sq. ἀνδρολέτειραν — ἄταν.

V. 948. sq. Verba οὔτω — μολπαῖς unum versum
efficere videntur et ita in stropha. Hiatus exclamazione
excusatur, vide Seidler. de vss. dochm. p. 80. epi-
stol. ad Lobeck. p. 436. Quae observatio si vera est,
ut vera videtur, signum exclamationis hoc loco po-
nere mihi liceat, ut omnes hujus editionis hiatus ex-
clamazione excusentur. — ! —

the document is a letter from the Secretary of the Navy to the President, dated 1864, regarding the appointment of a naval officer to the command of the United States Navy. The letter is signed by the Secretary of the Navy and is addressed to the President.

I N D E X.

Numeri soli versus animadversionum significant.

A.

Accusativus duplex. 17.

Adjectiva dissolvenda. 271.

— cum *φων* composita. 766.

— in *ωτος* desinentia. 647.

ἄγνος. p. 68. not. 2.

αἶμα. 195.

αἰνεῖν. 435.

ἀναστρέφω. 475.

ἀνῆλιος. 349.

ἀνῆρ. 304.

ἀντιπενθής. p. 85. not.

Ἄρειος πύργος. p. 83. not. 2.

Articulus in fine Trimetri. 229. (Sic καὶ occurrit,
si Meineckii emendatio, quam protulit cur. in Athen.
p. 21. vera.)

— male insertus. p. 125.

— cum vi demonstrandi. 7.

— ante Infinitivum. 861.

αὐτός in Compositis. p. 63. sq. not.

ἄζομαι. 908.

B.

Bacchus Vatidicus. 22.

βέλος. 735.

βλάπτω. 596.

βουκολεῖσθαι. 78.

C.

- Constructio mutata. 562. 708.
 — mixta. 868.
 — πρὸς τὸ νοούμενον. 755.
 — contracta. 554.
 Contractio orationis. 789.
 — vocalium. 470.

D.

δάκνω. 574.

δέ. 811.

Delphi Hyperborei. p. 54. not. (Delphi appellati ab Apollinis et Dianae cognomine *Δελφοί*, i. e. *Δδυμοί*, quorum cultum ab Hyperboreis accepisse dicuntur.)

δέυρο. p. 80. not. 2.

Descriptio tumens. 282.

Diaeresis. 571.

δικαίως pro ἀληθῶς. 279.

δροίτη. p. 81. sq.

Dualis pro Plurali. 245. (Cf. Hermann. ad Orph. Argonaut. 823. 845. Ex qua editione multa dici possunt, praecipue ad sermonem epicum cognoscendum. Hermannus enim cum Wolfio poesin et sermonem Epicorum penitus perspexit. Matth. Hom. hym. in Vener. p. 424.)

δυσ- 141.

δυσπήμελος. p. 74. not. 3.

δυσπναιτος. 447.

δυστυχής. 317.

E.

ἐγαστροίμυθος. 32.

εἰμί omissum. p. 59. not.

εἰ-ῆν. 225.

εἰς τὸ πᾶν. 191.

Enallage numeri. 318.

Exegesis. 133.

Epitheta cumulata. 69.

ἐπίσκοπος. 830.

ἐποπτεύω. 211.
ἐπώνυμος. p. 58. not.
ἐπωνυμία. 90.
ἐρδειν. p. 69. not. 2.
ἐτυμος. 460.
Exclamationes orationi interjectae, 328.
ἦδ. 178.

F.

Furiae quatuor, p. 65. not. 2. (Furias sine aliis in scenam produxit A. schylus. Cf. Welcker. ad calcem versionis Zoegae Anaglyph. p. 294.)

G.

γενῶν. p. 65. not. 4.
Genitivus duplex. 462.
— post στένω, σεβίζω etc.
— post χόλος, μῆνις. 225. 462.
— post Adjectivum. 17. 839.
γῆρας. 274.

H.

Hendiadys. 238.
Hiatus. 948.
Hyperbaton. 826.

I.

ἰατρομαάντις. p. 57. not.
Jecur sedes libidinum etc. 153.
ἰκέτης. 228.
Imagines audaces. 172.
Infinitivus post Adjectivum. 66.
— pro Imperativo. 861.
Interruptio orationis. 183.

K.

καθιπτεύω. p. 84. not.
καί-δέ. 65.
κοιμᾶν metaphorice positum. p. 67. not. 3. p. 86. not. 1.
κτιζώ. p. 54. not.
κύμα. p. 82. not. 2.

M.

Μαινάς, 462. (Timotheus Dianam appellavit *μαινάδα*, *θναδά φοιβάδα*, *λυσσάδα*, vid. Plutarch. de superstitione, p. 170. A. de Audiend. Poet. p. 22. A. Adde Matth. ad Homer. Hymn. in Cerer. 386. Orph. Hymn. 69. 1. *εὐάστειραι*, *λυσσόροις*. Orph. Argonaut. 971. (976.) *θυμβήτειραι*. Maenas vel de viro dixit Catull. carm. quod inscribitur: Atys. 23. ubi vid. Doering.)

μάταιος. 317.

μέγας pro *ποῦός*. 44.

Μέλαινα. Terrae cognomen videtur. p. 53. not.

μὲν οὖν. 38. (Pers. 1033. ed. Blomf.)

μέμφομαι. 908.

μη. 856.

Metaphorae a rebus vulgaribus petitae. 187.

μῆνις. p. 64. not.

N.

νίκη. 830.

νικηφόρος. 441.

νομῶν. p. 67. not. 2.

Nomina gentium personis tribuunt veteres. p. 54. n.

O.

ὁδμή. 244.

ὄρχηθμός. 341. (Hanc formam in Aeschylo praefendam nunc puto, necum reputans, quam parum fidei librariis tribuenda sit in hujusmodi rebus. De hac forma vid. Valckenaer. epistol. ad Röwer. p. 300. 1, 2, 4.)

Oppositio parum accurata, 477. (Pers. 85 ed. Blomf. *πολύχειρ καὶ πολυγάντας Συρίον δ' ἄρμα διώκων*. 93. *πολέμοισιν δραθέντες μεγάλως πλαγαῖς τε περτίαισιν*. Xenoph. Histor. Graec. III. 4. *στρατιᾷ τε καὶ ἵπποις πολλοῖς*. Hom. Hym. in Terram 13 sq. *παῖδες-παρθενικαί*. Hom. Hymn. in Apollin. 21. *ἥπειρον ποταμόφρον*, Augusto Matthiae suspectum. Nisi hoc sit epitheton ornans sine respectu oppositi *νήσων*.)

οὐδέν. δαίσασα γὰρ γραῦς οὐδέν. (Philostrat. epistol. VIII. οἱ δὲ μηδὲν ὄντες ὁπότε εἰσι.)

οὔτι et οὔτοι. 64.

Oxymoron. 236. 241. (Cf. Martin. Var. Lectt. III. 10. Wytttenbach. ad Plutarch. de Audiend. Poet. 21. B. p. 116. Doering ad Catull. LXIV. 63.)

P.

παλαμναῖος. p. 73. not. 1.

Pallas et Artemis Lunae deae. p. 83. not. 1. (De hac Mythologiae parte uberius agam ad calcem versionis Homer. Hymn. brevi tempore proditurae.)

Παλλὰς προναία. 21.

παρακοπή. p. 68. not. 3.

παρεσι. 155.

Παρθενός et Παρρησός. 11.

Participium aut Adjectivum masculini generis cum Substantivo feminini generis conjunctum. 875.

πέπων. p. 58. not. (Theocrit. Idyll. ζ. 120. ibique Toup.)

Periphrasis. 9. 93. 257. 337. 811. 891. (In carmine, quod inscribitur: *Niebelungen-Lied*, vox: *Leib* (lip) saepe periphrastice usurpata est, v. c. *den minnen wilt ir lip. wi chune was sin lip* etc.)

Personificatio. 436.

Personarum nomina omiserunt librarii. 682.

Pleonasmus. 529. 663.

Pluralis pro Singulari. 703.

πλαστός. 53.

πολύς pro μέγας. 44.

Porcus immolatur. 271.

Praepositio semel posita, ubi bis deberet. 639.

— in fine Trimetri. 229.

Praesens pro Futuro. 292.

προ- vim vocis auct. 825.

Proverbialiter dicta. 105.

προσέκτωρ. 118.

πήσσω. p. 65. not. 3.

φερέγγυος. 87.

φοιβάω. 228.

R.

ῥ̄ vocalem praecedentem producit. 181

ῥάπτειν μύρον. 26.

Reipublicae mentionem nimiam fecerunt Tragici,
p. 71. not. et v. 10.

Repetitio ejusdem rei sub alio nomine. 96. 258. 325.

— ejusdem vocis. 401. 512.

— pathetica. 798.

S.

Sacra Furiarum non semper sine igne facta. 108.

Sacerdotes Furiarum. 925.

σαίπιγξ. Origo hujus vocis. p. 79. not. 1.

Sigmatismus. 691.

Substantivum in Adjectivo repetitum. 622. 839.

σφαγή αίματος. 413.

σφραγίζειν. 756.

T.

τάλας. 317.

τε - καί. 116.

τέλος. p. 86. not. 2.

Theocritus emendatus. 682.

τί γάρ. 614.

τίπτειν, metaphorice positum. p. 77. not. 1. v. 482.

(Plutarch. de Audiend. Poet. 34. E. citat versum:

τῆς δειλίας γὰρ εἰσχοῖ γίνεται τέκνα.

Lege, quae ibidem adduntur.)

τιμαλφείν. p. 81. not.

τιμή, munus. 385.

τείβειν. p. 64. not.

Translatio vocabulorum. 77.

Transpositio. 186. 280. 341. 363. 719.

Τορτομένεια. 280.

τριμιετέλειν. 2.

τριμύς. p. 78. not.

τήγειν. p. 87. not. 2.

τήμωμα et formae similes. p. 87. not. 3.

τώμιγξ. p. 62. not.

V.

Vaticinia ex aqua. p. 55. n.

Verbis fortioribus ad conjunctionem significandum utuntur Graeci. 186.

A D D E N D A.

Doederleinius in Commentatione de Aeschyli Eumenidibus, quae prodiit Erlangae 1820, Hermanno stantienti, Aeschylum ab obtrectatoribus post victoriam accusatione duplici vexatum esse, quasi in fabulis suis et novos deos introduxerit et evulgaverit mysteria, ad stipulatur, atque qui qualesve fuerint obtrectatores illi, accuratius demonstrare sibi proposuit. Sed hanc demonstrationem ei successisse, non mihi persuadere possum. Contendit enim, Aeschylum fabulam de Orestis iudicio invenisse ut iis, qui Optimatum potestati invidentes, Areopagi vim ac potentiam minuere aut omnibus aditum ad hanc dignitatem aperire vellent, obniteretur. Aeschylum metuentem, ne posterius fieret, versus 630. 1. inseruisse:

*κακὰς ἐπιρροαῖσι, βορβόρῳ δ' ὕδωρ
λαμπρὸν μαινῶν, οὐποθ' εὐρήσεις ποτόν.*

Non opus est exemplis firmare, quod satis notum est, Tragicos Athenas ornare studuisse, et Athenienses fabulas Graecorum ita refingere, ut decoris quid ad urbem ipsorum inde redundaret, solitos fuisse. Haec certa sunt et ad Orestis iudicium explicandum sufficientiunt, ut non sit, quod conjecturis incertis indulgeamus. Minime quidem negaverim, Aeschylum occasione oblata Areopagum quantum fieri potuit, celebrasse, ut popularibus reverentiam huius iudicii inculcaret, sed hinc ortum fabulae deducere, ingenio summi poetae parum convenit. Longius procedit Doederleinius, putans, quia tum temporis propter solas opiniones nullus civis, nisi aut malefacta sequerentur, aut nimia ejus potentia securitati publicae periculosa videretur, publice palamve pelleretur, calumnia religionis ursisse ad-

versarios, nec immerito ab Aeschylo consiliis suis tantum timuisse necearum rerum auctores, quippe cuius tragoediam illam palma ornavisset populus. „Haec igitur, ait, si vere disputavi, ratiocinatione quidem magis quam testimoniis nixus, Aeschylus, nobili sine dubio et ipse loco natus, ubi ordini suo insidias strui videt, primum repugnat iis armis, quibus pollet: ubi nihilo secius et Areopagus turpiter deprimitur et ipse multimodis vexatur, u'tro in Siciliam emigrat.“ Ex argumentis historicis conjecturas facere licitum est, e conjecturis autem argumenta historica invenire, id est, aedificia sine fundamentis struere.

V. 26. Schol. *λαγῶ δίκην* male explicat. Vide Zoega Anaglyph. Descript. tab. XXV. not. 3.

V. 118. Doederlein. l. c. explicat: Orestes duce Mercurio eas supplex adit, qui mihi non favent. Hanc explicationem valde contortam esse, docet nexus orationis.

V. 132. sq. Doederlein. l. c. explicat: Respirationem, fugientium laxamentum, exsiccant Furiae suo animae flatu, tanquam flamma intestina. Ut *πνεῦμα* Orestis sit anhelitus, quod mihi melius de Furiarum anhelitu dictum videtur.

V. 156. τὸ περιβαρὺν κρῦος Doederleinio gradatio videtur a gravibus angoribus ad ultimum illum horrorem, qui est in ipso mortis sensu. Gradatio certe inest, sed mortis notionem non video, τὸ περιβαρὺν κρῦος est dolor gravissimus tormentis excitatus.

V. 210. Doederlein. *ἐποπτεύεις* conjecit, et *μηδὲ* cum *εἰ* jungit. Si igitur iis, qui in conjugio alter alterum necant, indulges, ut hoc non

fiat, nec cum ira insectaris, nego Orestem jure abs te vexari: τὸ, scil. τὸ φρουρεῖσθαι τὸν ὄρκον. Haec explicatio, quamvis vulgata suspecta sit, nimis displicet, propter μή - μηδὲ, quae a χαλᾶν pendere videntur.

V. 222. φῶτα κακῇ Herm. φῶτ' ἄκρα Doederlein.

V. 280. Orph. Argonaut. 2.

ὃς λάχες ἡλιβάτου κορυφῆς παρνασσίδα πύργῳ
252. (256 ed. Herm.) Ἡρώων Μινυΐϊον αἶμα.

V. 290. σιὰ retinet Doederlein, ἀνακολούθως dictum putans, allato Plat. Conviv. C. XXXI. p. 68. ed. Ast.

V. 315. ἀφόρμικτος, Consule Wyttenbach. ad Plut. de Audiend. Poet. p. 16. C. (p. 184. ed. Ox.)

V. 330. Doederlein. conjecit,

σπεύδομεν αἰδ' ἀφελεῖν τινα τάσδε μερίμνας,
θεῶν δ' ἀτέλειαν ἐμαῖς λιταῖς ἐπικραίνειν.

Nosmet laboramus, ut non paucos liberemus ab his curis, et deorum immunitatem nostra opera conciliemus, ac ne ad jus exercendum venire debeant. σπεύδομαι media forma apud Atticos scriptores occurrere negat, sed hoc nihil ad rem. Participium quidem pro verbo finito nonnisi certis conditionibus positum occurrit (Exempla vide apud Matth. ad Homer. Hym. in Apollin. p. 27.) sed propter verba ἐς ἀγκρισιν ἐλθεῖν, verba Ζεὺς γὰρ - ἀπηξιώσατο illata, et quae inchoata erat constructio, postea neglecta est, ut e καταφέρω καταφέρωμεν retrahendum sit ad σπευδόμεναι.

V. 412. ἐφημιμένη conjecit Doederlein. Minus poetice.

V. 503. Diversas duarum recensioneum lectiones negligenter conciliatas putat Doederlein.

una: κήρυσσε, κήρυξ, καὶ στρατὸν κατεργάθου!
πληρουμένου κ. τ. λ.

altera: κήρυσσε κήρυξ. διάτορος Τυρσηνική
σάλλιγξ βροτείου.

Duas fuisse recensioneum, certis argumentis nondum ad liquidum perductum est, et, licet fuissent, non tamen putarem Aesthylum in altera tubam Tyrrhenicam omisisse. Ceterum haec ratio emendandi ita commoda est, ut fere omnia vitia e scriptoribus veteribus, si modo duas statuas recensioneum, tollere possis.

V. 543. Jacobs. Additt. ad Athen. p. 158. τις γάρ σs. Doederlein vulgatam defendit, eodem modo atque ego defendi, et vel τε ferri posse iudicat.

V. 625. sq. C. O. Muller. Encyclopaed. ed. Ersch et Gruber. VI. 231. ἐπώνυμος πέτρα, rupes Amazonum significare putat, sed Aeschylus dixit, a Marte cognomen duxisse, ὅτι Ἄρει ἔθυον, Hendiadys. πέτρα πύργος τε neminem moratur Hom. Hymn. in Apollin. 17. μακρὸν ὄρος καὶ Κύνθιον ὄχθον.

V. 839. sq. Doederlein. genitivum ἀγώνων ex ἐντιμον ποιῆσαι, quod lateat in τιμῶν, pendere putat.

V. 873. Et hinc patet quantum infortunii existimaverint Graeci, si quis in primae aetatis flore innuptusque moreretur. Quod nescio cur ad feminas solas refert Passovius in Athenaeo ed. Gunther. et Wachsmuth Vol. II. part. II. p. 305. Cf. Sept. c. Theb. 824.

ἦ τοὺς μογεροὺς καὶ δυσδαίμονας
ἀτέκνους κλαύσω πολέμαρχας;

V. 853. ὁ δὲ μὴ κῦρσας, βαρέων τούτων,
οὐκ οἶδεν. κ. τ. λ.

Sic distinguit Doederlein. et vertit:

Qui autem has non nactus est propitias, is, cum infeste urgent, ignorat unde calamitas irruat; κῦρσιν τινός cum praegnantia dictum putans, ut synonymum τυγχάνειν Supplic. 158. μὴ τυχοῦσαι θεῶν Ὀλυμπίων. Interpres non vidit longe aliud quid esse τυγχάνειν θεῶν Ὀλυμπίων quam τυγχάνειν Ἐριννύων, quorum alterum felicissimum, alterum infelicissimum.

V. 883. Orph. Hymn. 68. (69. ed. Herm.) de Furiis dictum:

Ἄλλ' αἰεὶ θνητῶν πάντων ἐπ' ἀπείρονα φῦλα
Ὅμμα Δίκης ἐφορᾷτε.

Mense Augusto 1821.

C O R R I G E N D A.

IV. lin. 3. a fine l. nonnisi cautissime.

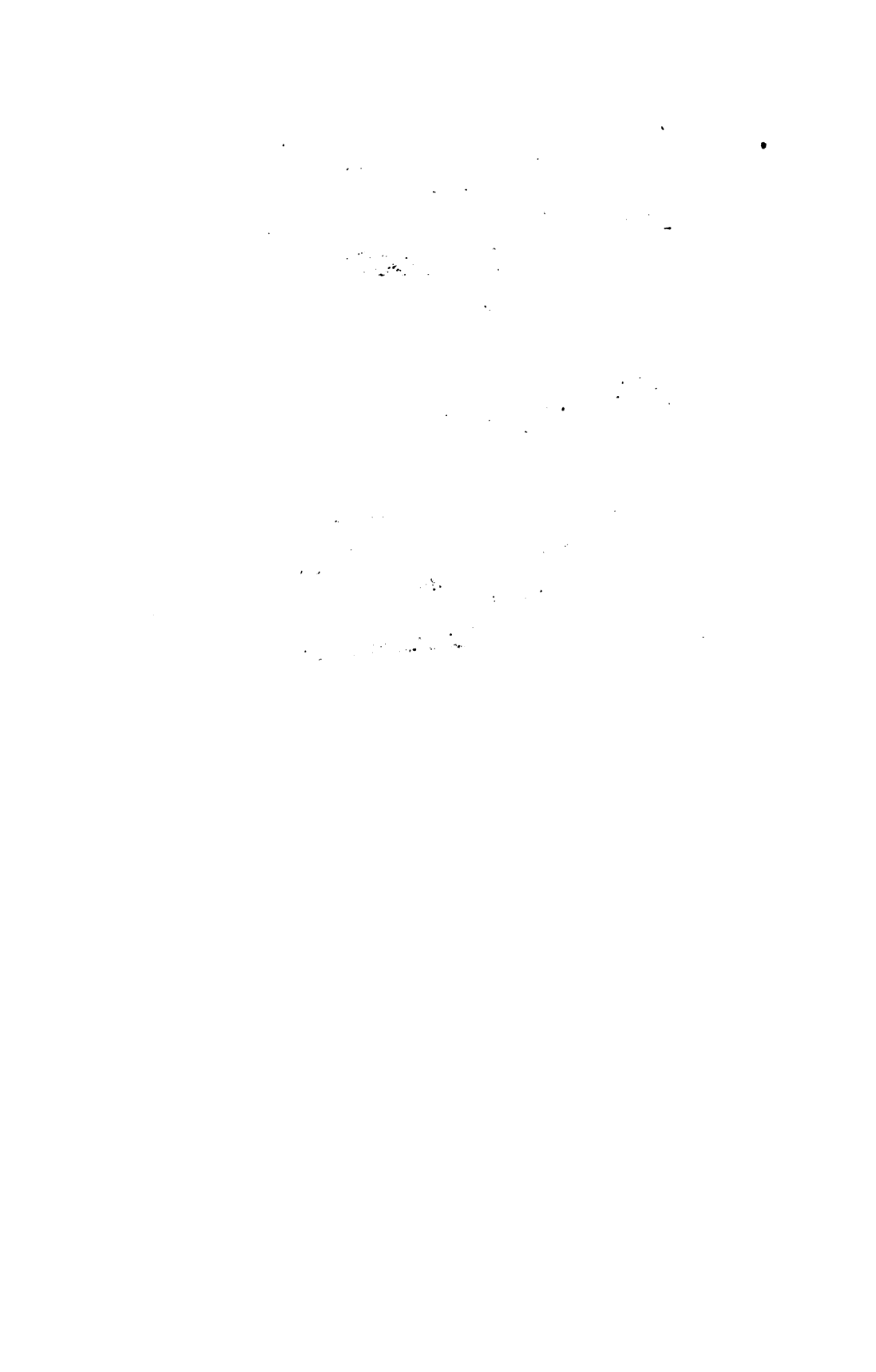
IX. lin. 18. l. narrationum est.

V. 273. In margine l. ὅσοις. 503. obelo notand.

Signum inserendi () pro signo ejiciendi [] male positum est V. 103 (285 verba κλύει - θεός in parenthesi legenda sunt) 401. 921. 938. 940. 947. Vice versa peccatum 478. 491. 496. 881. 897. 8. 909. 921. 938. 943. 947.

In Scholiis signa contrario modo atque in textu typis expressa sunt, quod factum quia textus a pluribus correctus est.

p. 59. not. 2. l. cit. pro ut. p. 76. not. 2. ἐρείδεται pro ἐρείσεται. 83. not. 1. lin. 5. l. qui pro quia. 86. lin. 8. l. εὐθαρ pro ἀθαρ.





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